A
MONOGRAPH
ON
bharata's

naaTya Saastra

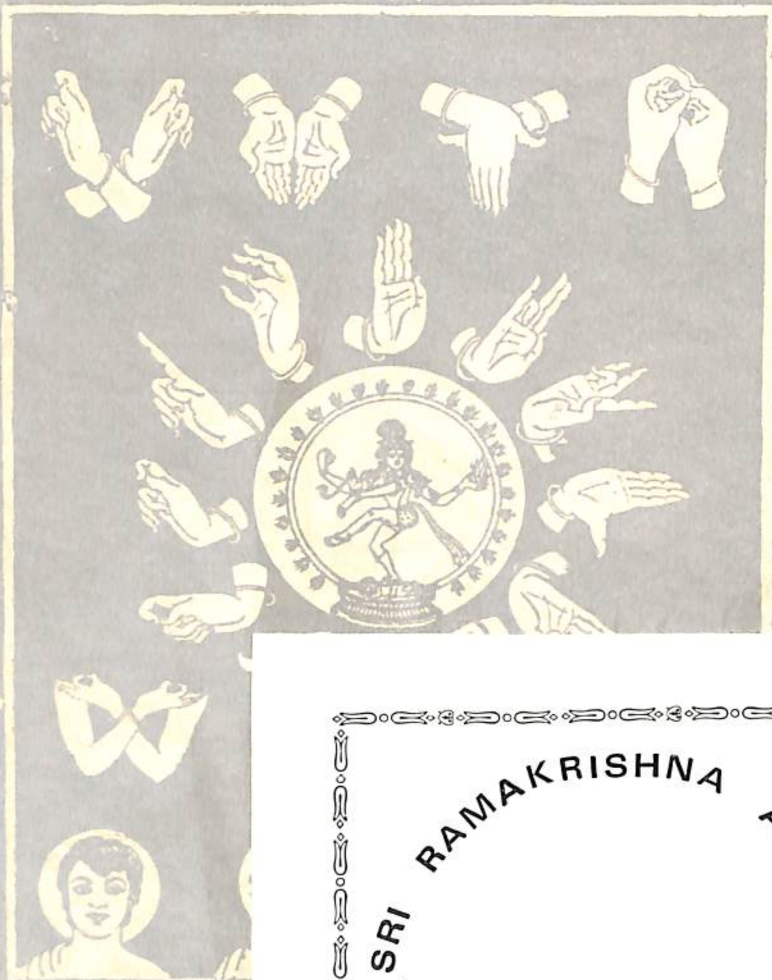
(INDIAN DRAMATOLOGY)

*

TELUGU ORIGINAL
P. S. R. Appa Rao

*

ENGLISH TRANSLATION
P. S. R. Appa Rao
P. Sri Rama Sastry





A MONOGRAPH

ON

bharata's

naaTya Saastra

INDIAN DRAMATOLOGY

TELUGU ORIGINAL

P. S. R. Appa Rao, M. A., Ph. D.

ENGLISH TRANSLATION

P. S. R. Appa Rao, M. A., Ph. D.

P. Sri Rama Sastry, B. Sc. (Hons.), M. Sc.



A NAATYA MAALAA PUBLICATION

First Published: October, 1967

First Impression: 2000 Copies

Price Rs. 15 $ 2.00 S 15.50

Rs. 25/- (Rupees Twenty Five.)

Rs. 25/- (Rupees Twenty Five.)

Copies can be had of

Dr. P. SAMBASIVA RAO
306 & 307, Neemkar Blocks
Chikkadpalli, Hyderabad-20

Printed at

NATYAKALA PRESS
KHAIRATABAD, HYDERABAD-4

Cover Printed at

ANDHRA WRITERS' CO-OP. SOCIETY PRESS
TROOP BAZAR, HYDERABAD-1

To

Dr. Bezawada Gopala Reddy

Essentially a man of letters and a connoisseur of arts. Benevolent to authors and artistes. President of the Andhra Pradesh Sahitya Akademi (State Academy of Letters) and presently the Governor of Uttar Pradesh, India.

Dr. P. S. R. Appa Rao

Born in 1923. Received an honours degree in Telugu Literature from Andhra University and obtained a Doctorate from Osmania University for his thesis on Telugu Drama. Served as a lecturer in various Governmet Colleges and in the Directorate of Public Instruction. Presently, Special Officer for Cultural Affairs in the Department of Education, Govt. of Andhra Pradesh. A critic and an author of **naaTya Saastramu** and other works in Telugu. Recipient of National Award in March, 1961 for his book **naaTya Saastramu.**

Mr. P. Sri Rama Sastry

Born in 1915. Received an honours degree in Pure Physics from Andhra University and a Master's degree in Applied Physics from Calcutta University. Served as lecturer in Colleges. An amateur actor of repute, and a producer of English and Telugu plays. Presently, Manager of Ravindra Bharathi, a National Theatre of the Govt. of Andhra Pradesh. A critic and a writer.

PREFACE

The original of **bharata's naaTya Saastra** and **abhinavagupta's** commentary thereon are in Sanskrit. Based on these two works, Dr. P. S. R. Appa Rao has translated **naaTya Saastra** into Telugu incorporating his own commentary (**gupta bhaava prakaaSikaa**) with copious cross-references from Indian and Western literature. It was published in March 1959 as **naaTya Saastramu** and in March 1961, Dr. Appa Rao was the recipient of the National Award of the Sahitya Akademi (National Akademi of Letters), New Delhi, India, for this work. As early as 1959, seeds were sown by Mr. P. Sri Rama Sastry for an English translation of **naaTya Saastra** along with **gupta bhaava prakaaSikaa** of Dr. Appa Rao but the sprouting lay dormant.

While that was so, the Bharatiya Natya Sangh (National Centre of the International Theatre Institute of UNESCO), New Delhi, under the presidency of Dr. Bezawada Gopala Reddy, requested Dr. Appa Rao to prepare a pamphlet on **bharata's naaTya Saastra**, in English, to present to the English-knowing world Indian Dramatology and **bharata's** immortal work on the subject. Although the Bharatiya Natya Sangh desired to have a pamphlet of about 50 pages, it was felt that the matter crammed into that space would not be sufficiently informative. Hence, a monograph.

So, Dr. Appa Rao, co-ordinated the information contained in the thirty-six chapters of **naaTya Saastra**, and interpreted **bharata** in sixteen chapters, in Telugu. The grouping done by Dr. Appa Rao is mainly based on a stanza in chapter VI of **naaTya Saastra** in which **bharata** has crisply stated the eleven most important aspects of *naaTya* or Drama. A sincere effort has been made by him to put forth **bharata's** views and **abhinavagupta's** commentary thereon as truthfully as possible in that monograph.

This monograph in English by Dr. P. S. R. Appa Rao and Mr. P. Sri Rama Sastry, is a translation of the Telugu original by Dr. P. S. R. Appa Rao.

We express our indebtedness to Mr. Sribhashyam A. Appalacharyulu, Sanskrit Dept., Government Arts College, Rajahmundry for kindly going through the Telugu original and to Professor J. B. Harrison of the Central Institute of English, Hyderabad for having patiently gone through the English translation. We express our gratefulness to Mr. N. C. Satyanarayana, Principal, Government School of Music and Dance, Secunderabad for his kind assistance in translating the chapter on Musical Notes, Instruments and Song. Our thanks are due to Mr. M. R. Balaramacharya for various illustrations and to Mr. P. Purnanandam for kindly reading the proofs along with us.

A number of works and publications have been referred and we are grateful to the authors and the publishers.

The hazards of hand composing are too well-known and this work could not escape them in spite of the attention bestowed. Readers are requested to take kindly to us and to correct the mistakes from the errata printed at the end.

All suggestions for improving this monograph would be gratefully acknowledged from scholars and students of dramatology, both Indian and Foreign.

P. S. R. Appa Rao
P. Sri Rama Sastry

GUIDE TO TRANSLITERATION

The text of **bharata's naaTya Saastra** is in Sanskrit and so a monograph on that has necessarily to interpret Sanskrit words. Unless correctly pronounced, one Sanskrit word transcribed in Roman script may be taken for an altogether different one. So a simplified system for correctly pronouncing Sanskrit words and proper names has been used in this monograph. This system was originally conceived in 1937 by Prof. J. R. Firth of London University and Mr. P. Sri Rama Sastry when they worked together on the Romanisation of the scripts of South Indian Languages.

We are aware of the International Phonetic Symbols, the dia-critical marks, which are not viable in type-writing and are not easy to print. Hence, the above system is adapted which is explained below with the aid of *deevanaagari* letters and corresponding sounds in English.

THE VOWELS

PRESENT SYSTEM.	DEEVANAAGARI LETTER.	PRONUNCIATION.
a	अ	as 'u' in pun
i	इ	as 'i' in pin
u	उ	as 'u' in pull
e	ए	as 'e' in pet
o	ओ	as 'o' in olympic

The short vowels a, i, u, e, o represent अ, इ, उ, ए (short) and ओ (short) of *deevanaagari* script and the long vowels आ, ई, ऊ, ए (long) and ओ (long) have been transcribed as 'aa', 'ii', 'uu', 'ee', 'oo' to produce the elongated enunciation of the respective short vowels.

THE CONSONANTS

PRESENT SYSTEM.	DEEVANAAGARI LETTER.	PRONUNCIATION.
c	च	as 'ch' in check
t	त	as 't' in thank
T	ट	as 't' in tap
d	द	as 'th' in the

D	ड	as 'd' in dog
n	न	as 'n' in name
N	ण	as 'ṇ'
s	स	as 's' in song
S	श	as 's' in sugar
sh	ष	as 'sh' in shop
y	य	as 'y' in yacht

The other consonants are pronounced as in English.

The aspirated consonants are obtained by adding the letter 'h' to the concerned consonants and the compound consonant क्ष is obtained by combining the sounds of 'k' or क and 'sh' or ष and is written as 'ksh' or क्ष. The *visarga* of Sanskrit is obtained by aspirating the last syllable with a 'h'. Lest the Sanskrit plurals may confuse the reader, the Sanskrit singulars with a hyphen and s (-s) have been written instead.

Proper names are also written in the same system and in order to differentiate between an ordinary Sanskrit word and a proper name, the former is printed in italics and the latter is printed in bold letters.

appaa raavu
Srii raama Saastri

BOOKS REFERRED

1. "**naaTya Saastram**" (along with **abhinavabhaaratii**) (Sanskrit). Edited by Mr. M. R. Kavi for the Gaekwad Oriental Series, Baroda, India—
   Vol. I (ch. I to VII) - 1927 (Revised edition - 1956)
   Vol. II (ch. VIII to XVIII) - 1934
   Vol. III (ch. XIX to XXVII) - 1954
   Vol. IV (ch. XXVIII to XXXVII)) - 1964
2. "The Natya Sastra" - English translation by Dr. Manomohan Ghosh. Published by the Royal Asiatic Society of Bengal, Calcutta—
   Vol. I (ch. I to XXVII) - 1950
   Vol. II (ch. XXVIII to XXXVI) - 1961
3. "**naaTya Saastramu**" - Telugu translation of all the 36 chapters along with an original Telugu commentary, **gupta bhaava prakaaSikaa** by Dr. P. S. R. Appa Rao. Published by **naaTya maalaa** publications (1959), 306 & 307 Neemkar Blocks, Chikkadapalli, Hyderabad - 20.
4. "The Laws and Practice of Sanskrit Drama" (English) by Dr. S. N. Shastri. Published by the Chowkhamba Sanskrit Series Office, Varanasi - 1961.
5. "Natya, Nrtta and Nrtya: Their meaning and relation" (English) by Dr. K. M. Varma. Published by the Orient Longmans, Calcutta - 1957.
6. "**saahitya Silpa samiiksha**" (Telugu) by Prof. Pingali Laksmi-kantam. Published by Malico publishers, Tirupati, Andhra Pradesh - 1966.
7. "Samgita Ratnakaram" of Sarngadeva (ch. VII) - English translation by Dr. K. Kunjunni Raja and Radha Burnier. Published in the Adayar Library Bulletin, Madras - Vol. XXIII, Parts 3-4 - December, 1959.

8. "The Dasarupa" of Dhanamjaya - English translation by George C. O. Hass. Published by the Columbia University Press, New York (reprinted by Motilal Banarasidas, Varanasi - 1962).

9. "The History of Sanskrit Poetics" (English) by *mahaamahoopaadhyaaya* Sri P. V. Kane. Published by Nirnayasagara Press, Bombay (Third Edition, 1951).

10. "The Poetics" by Aristotle - English translation by S. H. Butcher (Aristotle's theory of Poetry and Fine Art) - Dover publications Inc. (Fourth Edition).

CONTENTS

APPENDICES

CHAPTER ONE

THE AUTHOR, PERIOD AND THE WORK

naaTya Saastra of sage **bharata** or **bharatamuni** is a treatise on Indian Dramaturgy or Dramatology. The word *naaTya* or drama is comprehensive and connotes both the play and the production of a play. Alternatively, the word *naaTya* includes the writing of a play and its production. So, **naaTya Saastra** details the aspects of the script and the enacting of a play from the points of view of both the *kavi* or the author (play-wright) and the *prayookta* or the actor. That is why **abhinavagupta,** the reputed scholar and commentator of **naaTya Saastra,** has clearly mentioned that **naaTya Saastra** lays down the principles both for the author and the actor. Since intimate knowledge of prosody, grammar, rhetoric, dance, song and music is essential to both of them, **bharata** dealt these aspects in individual chapters in his **naaTya Saastra.** On account of the vividness with which almost all the aspects of drama have been dealt in **naaTya Saastra**, it has come to be the encyclopaedia of Indian Dramaturgy.

The fixation of the authorship and the date of writing **naaTya Saastra** has become problematic, since varied opinions have been expressed on these two issues. One opinion contributes to the idea that **naaTya Saastra** has been written in parts by different authors and some one has compiled the work to completion by filling up the blanks from his own pen. And this made the issue much more complicated. Although there is no mention of sage **bharata** as the author of **naaTya Saastra** in the epics, play-wrights like **kaalidaasa** and others have mentioned sage **bharata** as the author of **naaTya Saastra**. Later critics have, however, interpreted the syllables of the word **bharata** (*bha - ra - ta*) to mean *bhaava* (emotion) *raaga* (melody), and *taala* (rhythm). Further, the word **bharata** has been used in **naaTya Saastra** itself to mean an actor. Taking into consideration the various views expressed, most modern critics feel that a great scholar, who was an adept in the science of drama, had collected the various works of different authors written at

different times, compiled, connected them up by providing the missing links and presented **naaTya Saastra** to the world in the present form under the authorship of the sage **bharata** and tried to resurrect the lost prestige of the actor-community by associating divinity with the origin of **naaTya Saastra**. By efflux of time, the authorship of **naaTya Saastra** has been fully accredited to the sage **bharata** and its antiquity has been established beyond doubt even earlier to **kaalidaasa.** So, **kaalidaasa** in his play **vikramoorvasiiya** stated, in unequivocal terms, that sage **bharata** was the author of **naaTya Saastra** and the director of the celestial dramatic troupe.

However, it is quite exciting to note that inspite of the voluminous nature of the text of **naaTya Saastra**, now available to us, there are no contradictions or antogonisms; and there is great clarity, vividness and comprehensiveness in the exposition. The style is simple and lucid throughout which lends greater support to the view of single authorship. It is certain that **bharata's** name was well-known as the author of **naaTya Saastra** much earlier than the period of **kaalidaasa**, irrespective of his being the compiler or the actual author of **naaTya Saastra**.

Some critics opine that **kaalidaasa** belonged to the first century B. C., while the rest are of the opinion that **kaalidaasa** lived in the fourth century A. D. Whatever may be the truth, most of the critics are agreed on the period of **naaTya Saastra** to be between 200 B. C. and 200 A. D. In any case, it can be stated, without any fear of contradiction, that the **naaTya Saastra** available to us is two millenniums old and its author is the sage **bharata** or **bharatamuni**.

If a treatise on dramatology came into being two thousand years ago, drama must have been in existence much earlier than that in India. **paaNini's ashTaadhyaayii**, the grammar of Sanskrit (5th century B. C.) and **patanjali's mahaabhaashya**, the great commentary on the former work (2nd century B. C.) bear internal evidence to the fact that drama flourished during those periods. In **ashTaadhyaayii,** two authors — **Silaali** and **kriSaaSva** — were reported to have enunciated *naTa suutra-s* or the principles for the actors. However, it is unfortunate that time has denied us the *suutra-s*. It can be

inferred from **patanjali's** commentary on **ashTaadhyaayii** that, as a rule, actors (men, .women and children) producing plays belonged to one or more families and formed a group. The commentary further stated : "Just as a consonant changes its sounds by association with different vowels, an actress on the stage who is already the wife of another actor, temporarily assumes the status of the wife of a different actor on different occasions".

Besides **Silaali** and **kriSaaSva, tanDu, brahma, vaasuki, naarada, vyaasa** and **aanjaneeya** are the several authors that have works on drama to their credit, much earlier than the advent of **naaTya Saastra** of **bharata.** Strangely enough, all these works are referred to as **bharata-s** in later works. It is unfortunate that the original works of these authors are not available. The oldest **naaTya Saastra,** according to the work **yaamalaashTaka tantra,** is reported to contain 36,000 stanzas. **Saaradaatanaya** in his **bhaava prakaaSana** (13th century A. D.) mentioned that a **naaTya Saastra** containing 12,000 stanzas had been abridged to 6,000 stanzas for the sake of convenience. The present **naaTya Saastra** of **bharata**, about which this monograph deals, contains 6,000 stanzas incorporated in thirty-six chapters.

abhinavagupta has expressed the view that **sadaaSiva, brahma** and **bharata** are the three earliest dramatologists and in order to popularise the theories of dramatology as enunciated by **brahma**, sage **bharata** has written the present treatise, **naaTya Saastra**. It may be that the dramatology of **sadaaSiva** contained 36,000 stanzas, **bramha's** 12,000 stanzas and **bharata's** 6,000 stanzas. Some of the critics have attributed the authorship of the work of 12,000 stanzas to one **aadibharata** or **vriddhabharata. koohala** and **dattila** became famous as dramatologists subsequent to the period of **bharata.** From the present **naaTya Saastra,** it is obvious that these two are the disciples and descendents of **bharata.** In the last chapter of **naaTya Saastra, bharata** has stated that further elucidation of the principles of dramatology, including the aspects of production, would be dealt by **koohala**. However, no such work is available to us. It is also difficult to state, categorically, whether the above two authors lived during the period of **bharata**. Although no work of **koohala** is available, the later dramatologists and

commentators, including **abhinavagupta,** have quoted **koohala** as an authority on certain aspects of this science. **dattilam** is a minor work on music attributed to **dattila** and is available to us in print. The next chronological seniority goes to **nandikeesvara** or **nandi** (5th century A. D.) who wrote two books viz., **abhinayadarpaNa** and **bharataarNava** exclusively on the art of *nritya* or expressive dance. It may be that **nandikeesvara** is the same person as **tanDu** who taught *nritta Saastra* or the science of pure dance to **bharata** under the instructions of Lord **Siva**.

Albeit **kiirtidhara, maatrigupta** and others have been reputed to be dramatologists, it is unfortunate that none of their works is available.

Those that could be reckoned with as commentators of **naaTya Saastra** are **bhaTTaloollaTa, udbhaTa, Sankuka, bhaTTanaayaka, utpala, tootabhaTTa, bhaTTeenduraaja** and **abhinavagupta. abhinava bhaaratii,** the commentary of **abhinavagupta** (10th century A. D.) on **naaTya Saastra,** is the only work available to us. The original text along with the commentary, **abhinava bhaaratii,** has been scrutinised and edited by the famous scholar, the late M. R. Kavi, of Andhra Pradesh and was published for the first time in the Gaekwad Oriental Series from Baroda, India.

It can be seen from the text of **naaTya Saastra** that it is in the form of catechism, sages **atreeya** and others putting the questions and **bharata** giving the answers, first in the brief form of a *suutra* and then explaining it in the succeeding passages. Most of **naaTya Saastra** is in verse form and in stanzas while, there have been a few passages in prose and those too mostly in chapters VI, VII and VIII. These passages appear to be quotations from the earlier work of **aadibharata.** In these chapters, some stanzas are in *slooka* and *aaryaa* metres and they are considered to have been handed down by time. It may also be that all these passages and stanzas are from earlier works.

Although **naaTya Saastra** is called **naaTya veeda,** archaic usages do not find a place either in the language employed or in its grammar. Not only that, but critics are of the opinion that **naaTya**

Saastra does not even have the archaic forms that are to be found in **raamaayaNa** and **mahaabhaarata.** It has to be admitted that some of the technical terms found in the text have lost usage even by the tenth century A. D. itself (i. e. by the time **abhinavagupta** wrote the commentary on **naaTya Saastra**) and were difficult to interpret, giving rise to controversial opinions. These technical terms should have been quite popular by second century B. C. That is why no definitions or elucidations were given by **bharata** as he did in the case of some of the other words. If one leaves out a few such unintelligible technical terms, the rest of the language is smooth and flowing. It is to be noted that such a felicitous style is not to be found in later works based on **naaTya Saastra.**

In reply to the queries raised by the sages, **bharata** stated *naaTya veeda sangraha* or the essence of **naaTya Saastra** in its eleven aspects in one stanza (ch. VI). They are— *rasa*, *bhaava* or emotion, *abhinaya* or histrionic expression (acting), *dharmi* or school of acting, *vritti* or mode of expression, *pravritti* or regional identity, *siddhi* or success of production, *svara* or musical note, *aatoodya* or instrument, *gaana* or song and *ranga* (which stands for *naaTya griha*) or the physical theatre. These eleven facets are the most important aspects that define the picture of drama in so far as the author and the actor are concerned. Originally, there are only eight *rasa-s* but later a ninth, *Saanta*, has been added on. There are eight static, thirty-three transitory and eight responsive emotions, totalling forty-nine. *abhinaya* has four branches. *dharmi* is of two types, while *vritti* and *pravritti* are of four types, each. There are two ways of *siddhi*. *svara* has seven notes. *aatoodya* is of four types while *gaana* has five variations. *ranga* has three forms.

As mentioned earlier, the 6,000 stanzas in **bharata's naaTya Saastra** have been distributed over thirty-six chapters. However, **abhinavagupta** has divided ch. XXXVI into two and so according to him there will be thirty-seven chapters in **naaTya Saastra** as against the accredited thirty-six. The detailed contents of **naaTya Saastra,** according to the edition published from Baroda, mentioned earlier, may be found in Appendix A. The subject division is as follows—

rasa and *bhaava* have been dealt in two chapters (VI and VII) respectively. The four types of *abhinaya* have been dealt in nineteen chapters—*aangika abhinaya* or expression through movements and gestures in seven chapters (IV, VIII to XII and XXV); *vaacika abhinaya* or expression through voice and speech in six chapters (XIV to XIX); *aahaarya abhinaya* or expression through make-up and costume in one chapter (XXI); and *saattvika abhinaya* or expression through responsive emotional reactions in five chapters (XXII, XXIII, XXIV, XXVI and XXXV). *dharmi* and *pravritti* have been dealt in one chapter (XIII) and *vritti* and *siddhi* have been dealt respectively in two chapters (XX and XXVII). One chapter (XXVIII) deals with *svara* while four chapters (XXIX, XXX, XXXI and XXXIV) deal with *aatoodya* and two chapters deal with *gaana* (XXXII and XXXIII). *ranga* including pre-presentational rituals has been dealt in three chapters (II, III and V).

It may be broadly stated here that the characteristics of characters and actors, plays and play-writing including prosody, grammar etc., and pure dance have been dealt respectively under the three types of *abhinaya* viz. *saattvika*, *vaacika* and *aangika*. The first chapter of **naaTya Saastra**, dealing with the divine origin of *naaTya* or drama forms the prologue to the aforesaid eleven aspects and the last chapter (XXXVI) forms the epilogue dealing with the descent of *naaTya* to the earth.

The order in which these eleven aspects have been mentioned is very significant. *rasa*, the most important aspect, has been mentioned first followed by *bhaava* which is the root cause of *rasa*. As a matter of fact both have an equal status being interdependent. The next in order is *abhinaya*. It is *abhinaya* alone that distinguishes drama from every-day-life. In fact *rasa* and *bhaava* are conveyed and experienced through *abhinaya*. *dharmi* cannot be separated from *abhinaya*, as such it occupies the fourth place. The next is *vritti* which is basic for a production. *vritti* also differentiates the various categories of plays and the identities of the characters in a play. *pravritti* incorporates the habits and the modes of life of the characters and hence is intimately associated with *vritti*. Next in

importance is *siddhi*. This is followed by *svara*, *aatoodya* and *gaana* that embellish a production. The last in the order is *ranga* or the play-house. The rank in which *ranga* is mentioned does in no way decrease its importance, for a play-house is useful only when a play has been fully practised and is ready for production.

It may be remembered, however, that this order has not been strictly followed in **naaTya Saastra.** Whatever be the reasons for the deviations, all these eleven aspects of drama have been dealt very comprehensively in it. It may be mentioned that a few redundancies can be noticed in **naaTya Saastra.** Such redundancies are probably unavoidable on account of the inter-relationship of the various aspects of drama and the comprehensive nature of the work.

CHAPTER TWO

ORIGIN OF NAATYA

praNamya Sirasaa deevau pitaamaha maheeSvarau
naaTya Saastram pravakshyaami brahmaNaa yadudaahritam.

At the beginning of his **naaTya Saastra, bharata** thus offered reverent obeisance to Lord **brahma,** the creator of *naaTya* and to Lord **Siva**, the creator of dance and proceeded to narrate the science of drama i. e., **naaTya Saastra** as enunciated by Lord **brahma.**

Attributing the authorship of the science of drama to **brahma** in the first stanza of **naaTya Saastra, bharata** implied divinity to his work. The first chapter of **naaTya Saastra** deals with the birth of **naaTya**, the fourth chapter deals with its production before Lord **Siva** and the last chapter (XXXVI) deals with the first appearance of *naaTya* on the earth.

People at the beginning of *treetaayuga* were leading a mixed life of misery and happiness subjecting themselves to the elemental passions of lust, greed, rancour and miserliness. This appalled the *lookapaala-s* or the rulers of the universe, who strove to inculcate into them the spirit of adhering to the just way of life. So, **indra** and the other gods approached the creator of the universe, **brahma** and requested him to create a fifth *veeda*, pleasing both to the eye and the ear, instructive and enjoyable to all sections of people since some of them are denied the privilege of learning the four *veeda-s*. **brahma** conceded and went into meditation recollecting the four *veeda-s* for creating a fifth *veeda*.

brahma in his meditation decided to name the fifth *veeda* as **naaTya Saastra** which being instructive and enjoyable, with stories from history and legendry, afforded intellectual advancement, led the people towards righteousness, delineated the proper order of living and finally would bring prestige to those that learnt it. He took word or speech from **rig veeda**, music from **saama veeda**, histrionic expression from **yajurveeda** and *rasa* from **atharva veeda.**

brahma taught **naaTya veeda** to **bharata** as desired by **indra. bharata**, in turn, taught his disciples (also known as *bharata-s* or *bharata putra-s*) who were intelligent, sharp, bold, industrious, steadfast and were endowed with the faculties of *grahaNa* or reception, *dhaaraNa* or retention, *jnaana* or absorption and *prayooga* or expression. He also taught them the methods of production and employed them to play various *bhuumikaa-s* or roles suitable to them. Among the four *vritti-s* or modes of expression, *bhaaratii* or vocal expression (speech proper), *aarabhaTii* or virile expression, *saattvatii* or emotional expression were the three employed by him in the production; but the result did not satisfy him. So, on the entreaty of **bharata, brahma** created twenty-four *apsaraa-s* or nymphs to present *kaiSikii vritti* or delicate expression and entrusted the instrumental music to sage **svaati** and the vocal music to sage **naarada** and other *gandharva-s* or the celestial musicians. All of them joined and produced a play called **asura paraajaya** (the defeat of the demons) in the open air at the time of the festival of *indra dhvaja* or **indra's** flag.

The production, **asura paraajaya**, offended the demons since the play was pointing towards their destruction. They disappeared from the audience under the leadership of **viruupaaksha** and saw to it that the speech, movement, and memory of the actors and actresses were paralysed. **indra** angered at the discovery of the hand of the demons in disturbing the production, beat them with his *jarjara* or flag-staff. The production started again and the remainder of the demons started to frighten the actors and actresses with their guiles. Then **brahma** ordered **viSvakarma**, the celestial architect, to construct a *naaTya griha* or a theatre so that admission could be restricted. Being himself one of the gods, **viSvakarma** immediately brought into being a theatre, acoustically perfect.

In order to prevent any disturbance occuring again, various gods were entrusted with respective duties of guarding the actors and actresses, the production material and the theatre— the moon was in overall charge of the theatre, the *lookapaala-s* to guard the sides, **mitra** in charge of the green rooms, **varuNa** the sky, **agni** the stage, **meegha** the instruments, **brahma** the acting area, **indra** the hero,

sarasvatii the heroine, **oomkaara** the clown, **hara** the rest of the artistes etc. "Those gods that are in respective charge of the various sections of the production and the theatre shall be called *ranga deevata-s* or the presiding deities of the theatre and hold supreme charge of those sections" were the powers made over by **brahma**. He also stated that the gods that guard the production and the theatre should be worshipped before a production started. The worship is included in the *puurva ranga vidhi* or prepresentational rituals.

Before the production started in the theatre constructed by **viSvakarma**, **brahma** summoned the demons who had caused the disturbance and asked them why they had been determined to disturb the play-production. **viruupaaksha** answered : "Oh! Lord! you have created the worlds and in that process created us and the gods. All of us should receive equal treatment at your hands. But you have created **naaTya veeda** only for the gods and the first production was meant to insult us. We were deeply hurt by the partiality in the treatment meted out to us and so expressed our resentment the way we did".

Then **brahma** explained the nature and purpose of *naaTya*, as follows :

"I have created **naaTya veeda** to represent the actions, ideologies and genealogies of both the gods and the demons. This will present to you the good and the evil involved in following the righteous path and in amassing wealth etc. *naaTya* does not merely stop at narrating the story of either the demons or the gods. You will have to appreciate that it speaks of the ideologies of the three worlds and is representative of the emotions of the inhabitants thereof. *naaTya*, in places, will present righteousness, evil, peace, war, humour, ill-will, love, hatred, creation, destruction etc. *naaTya* will present to you the learning of the scholars, the stupidity of the uneducated, the humour of the nincompoop, the misdeeds of the wicked, the loves of the lusty, the good path of the righteous, the enjoyment of the kings, the imbalance of the aggrieved, the fate of the misers, the prowess of the valient etc.

"I have created *naaTya* to deal with various ideas and ideologies and states of mind, in step with the trends in the world. The thematic values of *naaTya* represent the calibre of men—superior, medium and inferior—and their routine. Besides being instructive, it promotes strength and peace of mind and gives enjoyment. The various actions performed will be instructive to one and all, creating *rasa* through the medium of *bhaava* or emotion. It gives respite to those in grief and in trouble. It enlivens them, besides giving good counsel, enlightenment, and longevity and finally reputation to those that enact the play.

"There is nothing that is not comprehended in *naaTya*, either knowledge, erudition, action, art or craft. It includes all the *Saastra-s* or sciences, arts and crafts and is a *trailookya anukaraNa* or an imitation of the happenings in the three worlds. *naaTya* presents the activities of gods, demons, kings, saints and common men. The themes of *naaTya* are taken out of the narratives from history, legends, *veeda-s* and *Saastra-s* and are presented in an enjoyable way. In short, it can be stated that *naaTya* is one that presents the nature of the world in all its aspects, with its pleasures and pains, through the medium of the four types of *abhinaya* or histrionic expression".

When the nature and purpose of *naaTya* has been explained thus, the demons were pacified and the production went on smoothly. Pleased with the production, the gods and the demons gave presents to the actors and actresses.

The above narration is contained in the first chapter of **naaTya Saastra**.

When the production attained perfection, **brahma** took them to **kailaasa**, the abode of Lord **Siva**, and against the back-drop of the beautiful snow-capped mountains, presented two plays out of the ten major forms of drama— **amritamanthana**, a *samavakaara* and **tripuradaaha,** a *Dima*. Lord **Siva**, pleased with the production, addressed **brahma** thus : "Oh ! You intellectual ! You have created *naaTya* in a beautiful way which is conducive to fame, well-being, piety and intellectual advancement. I was thinking about this aspect

when I was dancing in the evening. I would like you to incorporate *nritta* or pure dance with *karaNa-s* and *angahaara-s* in the prepresentational rituals so that the meaning of the song will be clear to the audience. The original ritual is devoid of dance and if dance is incorporated, it will present a better picture". Then saint **tanDu**, ordained by Lord **Siva**, taught *nritta* to **bharata** comprising of *karaNa-s*, *angahaara-s* and *reecaka-s*. This *nritta* is called *taanDava* since it was first explained by saint **tanDu.** This is contained in ch. IV of **naaTya Saastra.**

Highly pleased with *naaTya*, the gods and the demons began to respect the disciples of **bharata**. The *bharata-s* became proud and arrogant. By and by, they became intoxicated with their knowledge of **naaTya veeda** and started producing *prahasana-s* or farces, indiscriminately pulling the leg of every one in the world, high and low. Exasperated by the insults offered by the *bharata-s*, one day the sages cursed them thus: "You have been intoxicated with your knowledge of **naaTya veeda** and have become disrespectful. So, this mis-used art of yours shall become extinct. Although you belong to the category of sages and brahmins, you shall not have the right to perform the rituals and you shall be outcasts. All of you and your progeny—men, women and children—shall be actors, small-minded and low and shall not have rank. Your living shall be dependent on the patronage of the public and by the sale of your talent and art".

The gods became nervous that their precious aquisition *naaTya* might be extinct from the world on account of the curse of the sages and appealed reverently to them. Calmed by the entreaty, the sages amended their curse: "*naaTya* shall not suffer, but the rest of the curse will be effective". Depressed by the curse the disciples approached **bharata** and remonstrated that they had become outcasts on account of **bharata**. Then **bharata** quietened them thus: "The words of the sages will not go in vain. You must realise that all this happened exactly according to your fate. *naaTya* created by **brahma** shall not be extinct. You shall go down to the earth and teach **naaTya veeda**, along with the technique of

production, to your disciples and others. Before doing that, you had better hand over *naaTya* to the *apsaraa-s* and offer penance. The disciples of **bharata** did accordingly.

Some time later, **nahusha**, one of the six great emperors of the earth, became the king of the gods. He proposed that *naaTya* be produced on the earth also. **bharata** accepted the suggestion and sent his disciples to the earth. Then the *bharata-s* came down to the earth and produced several kinds of plays casting men, women and children in them. They were attracted by the women on the earth and married them. Their progeny had, necessarily, to have a means of existence. So, the *bharata-s* brought out a number of plays with varied themes and gave them to their progeny. The curse ended and the *bharata-s* regained entry into heaven with the permission of **brahma**. This is the origin of *bharata*-family on the earth. This is contained in Ch. XXXVI of **naaTya Saastra**.

CHAPTER THREE

FACTS FOR ALL TIMES

The modernists theorise that dance, music and poetry are evolved from the gay abandon in which the primitive man enjoyed himself. Those that believe in this doctrine do not accept the divine nature attributed to **naaTya veeda** or **naaTya Saastra**. The divine nature of **naaTya Saastra** has been interpreted by them as only a means of providing a respectable social status to the actors, musicians and dancers since they were at one time relegated to a very low order of society. It also happened that **bharata** did not mention, even as examples, the authors or their plays that were in existence before he wrote his **naaTya Saastra**, so that he could establish the divine nature of **naaTya Saastra**. Whatever it may be, the fact that **naaTya Saastra** is a great work and that its author or compiler is a profound scholar cannot be disputed.

There are certain facts which may be reckoned as eternal truths, that have to be borne in mind, contained in the narration of the origin of *naaTya*. Some of them are given below :

1. If we bear in mind the text of the prayer of the gods to **brahma** and the latter's ideas about *naaTya*, it would be obvious that *naaTya* or drama is intended to uplift the low and to show them the right path while providing an enjoyable entertainment, with fundamental stress on righteousness. *naaTya* is intended to entertain one and all and that is why it is accepted as a 'Society Art'.

2. It has been stated that the *bharata-s* produced a play before **indra** and others portraying how the gods have vanquished the demons. While quietening the disturbing elements, **brahma** explained the nature of *naaTya*. He said that a play portrays the mixed pleasures and pains of the world and when it is presented on the stage with *abhinaya* i.e., four types of histrionic expression

it becomes *naaTya* that is drama. So, *naaTya* is an imaginative imitation of incidents or a state of affairs that exist in the world and is not and cannot be a true replica of life. Life becomes *naaTya* when it is presented on the stage with appropriate *abhinaya*. As such, it is the *abhinaya* that distinguishes *naaTya* from life. Be it so, *naaTya* is nearest to life and yet is away from it.

3. Three *pramaaNa-s* or standards have been specified for *naaTya* viz., *looka*, *veeda* and *adhyaatma*.

looka literally means the world. That *naaTya* should follow the pattern of life in the three worlds has been clarified by **bharata** in the first chapter.

veeda means knowledge. **naaTya Saastra** or the science of drama does not mean that it is irrevocable. It is for the facility of easy reading, understanding and teaching, that various aspects of *naaTya* have been codified as rules and compiled into a comprehensive work— **naaTya Saastra**.

adhyaatma means inner knowledge or personal experience.

That the several aspects of *naaTya* should be natural and follow the ways of the world is the emphasis laid by **bharata** at every stage and in the end he categorically stated: "Those aspects that have been left over by me in this work may be taken up by the knowledgeable bearing in mind the ways of the world". A dramatic production will become successful only when all the three aspects stated above are amalgamated in proper proportions by a *suutradhaara* or director who is an adept in various *Saastra-s* and fully conversant with tradition and the ways of the world.

4. For an uninterrupted production of a play, a good *naaTya griha* or theatre is an absolute necessity. In such a theatre, word and song must be pleasant to hear. The disturbing elements, when a production is on, should be punished by the authorities. The presentation of a play has been acclaimed as one of the greatest duties or benefits that is to be provided by the authorities or the government. So, the authorities should be instrumental in the production of good plays, in paying all concerned and also in creating opportunities for the populace to witness the plays free.

5. **bharata**, in his work has given the qualifications of various persons that contribute to the success of a production. In brief, a good poet should have the qualities of **brahma**, the producer should be like **indra** and the *suutradhaara* or the director, who trains the artistes and is responsible for the success of a dramatic production, should be as knowledgeable as **bharata**. The actors should be competent like the disciples of **bharata** and the actresses should be like the *apsaraa-s*. The instrumentalists should have the qualities of sage **svaati** and the vocalists should be like sage **naarada** and the *gandharva-s*. The time of presenting a play should be as auspicious, for example, as that of the festival of *indra dhvaja* and the production should start after worshipping the gods. The audience should be calm, receptive and sympathetic.

Sriiharsha, the dramatist-king, at a latter period crisply stated that 1. an expert author, 2. an attractive theme, 3. competent actors and actresses and finally, 4. a sympathetic audience are the four pre-requisites for the success of a play-production. That is why drama is called a 'Co-operative Art' since it requisitions the services of so many scholars and experts on art and the co-operation from a sympathetic audience.

6. *naaTya*, necessarily, needs a script and its presentation involves the commissioning of several arts and crafts like literature, histrionic expression, dance, vocal and instrumental music, painting, sculpture and architecture. So, *naaTya* is also a 'Comprehensive Art'. It is this comprehensiveness of *naaTya* that gives pleasure to all those that witness a production however varied their tastes may be and so *naaTya* has been acclaimed by **kaalidaasa** to be the most beautiful art.

7. "The **naaTya veeda** created by me should be bequeathed to those that are sharp, intelligent, expressive and finally untiring" was the charge handed over by **brahma** to **indra**. "Sage **bharata** and his disciples have a thorough knowledge of the *veeda-s* and are disciplined. They are competent to take up **naaTya veeda** since they are receptive, retentive, imaginative and untiring and so can capably produce a drama", was the answer given by **indra** and

accepted by **brahma**. So it was made over to **bharata** and his disciples. It is imperative that individuals possessing the above qualities alone should take to the production of plays.

8. For *kaiSikii vritti* or delicate expression, women alone are qualified. So, for a proper presentation of delicate and violent emotions, women and men should necessarily participate together i.e., women must play women's roles and men must play men's roles with the required physical features and dispositions. Not only that, but also all the actors and actresses should move freely amongst themselves as though they are members of the same family.

9. **brahma**, the author of the first two plays, was with the *bharata-s* throughout and saw to the success of their productions. So, it is imperative that, for attaining success in play-production, the author should associate himself with the actors and the actresses sharing equal responsibility with the *suutradhaara* as was done by **brahma**, beginning from the time of the rehearsals till a play is produced for the first time on the stage, since a script is as important as histrionic expression.

10. Production of a play benefits those that produce it and those that witness it and is considered to be an equivalent to a *veedic* sacrifice. Of all kinds of gifts ordained by the *Saastra-s*, a free presentation of a play by the authorities has been acclaimed as the greatest benefit that can be provided to the public. That is why **kaali-daasa** described drama as a *caakshusha kratuh* or ceremonial for the eye.

11. What Aristotle's Poetics is to Western Drama, **bharata's naaTya Saastra** is to Indian Drama. It is the first available work on Dramatic Art in India like the Poetics in the West. While the Poetics deals with the fundamentals of dramatic criticism, **naaTya Saastra** deals comprehensively with the writing and the production of plays. Hence, **naaTya Saastra** is more voluminous and is regarded as an encyclopædia on the science of drama. The Poetics accepts Tragedy while **naaTya Saastra** prohibits the death of the hero of a play.

12. Finally, it may be stated, without fear or favour, that so comprehensive a work on drama as **naaTya Saastra** existed in no other part of the world, except in India.

CHAPTER FOUR

RASA AND BHAAVA

bhaava is the emotion that creates a sense of enjoyment or experience which in itself is an entity and that enjoyment or experience is *rasa*. It has been found that no comprehensive word or phrase is adequate to convey the full import of *rasa*. *rasa* is actually the impression created on the mind of the sympathetic audience by the expression of *bhaava-s* or emotions and is an experience the individual is subject to on account of this expression. The idea of *rasa* is unique to Indian poetics and dramatics and is essentially a creation of the Indian genius. So, however much one may try to translate the word *rasa*, such a translation has always been found to be yet wanting. Hence the word *rasa* is used as such throughout this work. Figuratively stated, *bhaava* and *rasa* are Siamese twins, *bhaava* being the body and *rasa*, the soul.

rasa and *bhaava* are interdependent and mutually promotive. *rasa* is not generated without a *bhaava* being expressed and if a *bhaava* does not promote the corresponding *rasa*, *bhaava* has no sensible existence. This interdependency can be clearly seen in both Indian poetry and drama. Since *bhaava* creates *rasa*, the various aspects of *bhaava* will be first gone into.

BHAAVA-S

It has been recognised already that *naaTya* or drama presents the pleasures and pains that are experienced in real life; but these are not mere physical reflections. Most of us are not capable of expressing emotions like sympathy or rancour properly although one might have experienced them personally. So, few are competent to express various aspects of emotions in an impressive way. Indian thought puts forward the idea that certain qualities and capabilities possessed in the previous birth are acquired in the present birth and this in the literary context is called *pratibha* or creative genius. So, if this genius should shine, *vyutpatti* or intuitive probe into

the ways of the world and a thorough knowledge of *Saastra-s* or sciences and *abhyaasa* or constant practice are absolutely necessary. A poetic genius is, therefore, one who combines intuition with practice, observes the experiences of individuals and interprets life and happenings in the world in a poetic language with such a degree of realism that they are often considered to be his own personal experiences.

Normally incidents that cause pain in actual life create a depression in us. But, when the same incidents are described in a work of art or presented on the stage, an inexplicable pleasure is derived by us and that is *rasa*. When the pleasures and pains of the world are described by a competent author, the appeal is universal irrespective of place or time. When such a work is produced on the stage by employing proper types of *abhinaya* or histrionic expression, it creates a deep impress on the minds of sympathetic audience and creates ecstasy in them. The actor interprets not only what is literal in the text, but also contributes his own by way of sub-text which is more implied than explicit and with his creative genius fills up the blanks that have been left over by the author. The imagery created on the stage with the expression of *bhaava*, produces *rasa* in the minds of the sympathetic and makes the presentation thouroughly enjoyable. Thus, it is a triumvirate experience shared equally by the author, the actor and the sympathetic audience.

Pleasure and pain are latent in every individual in varying degrees. In some, however, they are always latent, while in others the slightest cause for excitement expresses itself profusely, be it pleasure or pain. There are yet others who give vent to their feelings of happiness or grief only when there is sufficient cause for either expression. This type of an individual is a *sahridaya* who is refined and sympathetic.

When sympathy or remorse is latent, the state of mind is unbiassed and clean. The first reaction in a *sahridaya* due to an immediate cause that excites the latent state of the mind is called *bhaava* or emotion in literary and dramatic parlance.

The root-cause or the exciter that creates the emotion is called *vibhaava* or the determinant. So, *vibhaava* is the cause and *bhaava* is the effect. The voluntary expression following the emotion caused by the determinant, is called *anubhaava* or the consequent. Although the words *vibhaava* and *anubhaava* incorporate the word *bhaava* it may be noted that they are not *bhaava-s* or emotions. They, in reality, excite and cause the expression of *bhaava-s*. *vibhaava*, *anubhaava* and *bhaava* are thus intimately connected with one another. The *bhaava-s*, when expressed, must be natural with their roots in the actual happenings in the world.

bharata has classified forty-nine such emotions into three main categories— *sthaayi* or the static, *sancaari* (*vyabhicaari*) or the transitory and *saattvika* or the responsive. The emotions that are retained in the minds of the audience till *rasa* is created are called *sthaayi bhaava-s* or static emotions. The passing emotions that contribute to the creation of *rasa* are classified as *sancaari bhaava-s* (*vyabhicaari bhaava-s*). The physical involuntary expressions that manifest themselves as a result of the intensity of emotion in the mental plane are called *saattvika bhaava-s* or responsive emotions. The responsive emotions may also be classified as *anubhaava-s* or the consequents since they also follow the *bhaava* or emotion. However, it may be noted that the responsive emotions are involuntary manifestations while the consequents are the result of voluntary expression.

bharata has stated that a configuration of these forty-nine emotions promotes the creation of *rasa* in the minds of the sympathetic audience.

When **bharata** categorically explained the forty-nine emotions with their respective determinants and consequents, he had the actor in his mind. For example, the emotion, Love: "Love is created by desire for union with the opposite sex. It is a pleasant feeling. The seasons, flowers, ointments, jewellery, friends, a good house and protagonism are the determinants. A pleasant face, sweet words, movement of the eyebrows and slants of the eye are the consequents which are to be employed in expressing love."

It has already been stated that the forty-nine emotions have been divided into three main categories of which the static emotions are eight, the transitory emotions are thirty-three and the responsive emotions are again eight.

The static emotions : 1. *rati* or love, 2. *haasa* or mirth, 3. *Sooka* or grief, 4. *kroodha* or anger, 5. *utsaaha* or enthusiasm, 6. *bhaya* or fear, 7. *jugupsaa* or disgust, and 8. *vismaya* or surprise.

The transitory emotions : 1. *nirveeda* or aversion, 2. *glaani* or depression, 3. *Sankaa* or doubt, 4. *asuuyaa* or envy, 5. *mada* or intoxication, 6. *Srama* or weariness, 7. *aalasya* or indolence, 8. *dainya* or piteousness, 9. *cintaa* or sorrow, 10. *mooha* or passion, 11. *smriti* or recollection, 12. *dhriti* or courage, 13. *vriiDaa* or shame, 14. *capalataa* or waywardness, 15. *harsha* or joy, 16. *aaveega* or agitation, 17. *jaDataa* or stupor, 18. *garva* or arrogance, 19. *vishaada* or dispair, 20. *autsukya* or inquisitiveness, 21. *nidraa* or sleep, 22. *apasmaara* or epilepsy, 23. *supta* or dream, 24. *viboodha* or awakening, 25. *amarsha* or indignation, 26. *avahittha* or concealment, 27. *ugrataa* or ferocity, 28. *mati* or knowledge, 29. *vyaadhi* or sickness, 30. *unmaada* or insanity, 31. *maraNa* or death, 32. *traasa* or fright, and 33. *vitarka* or deliberation.

The responsive emotions : 1. *sveeda* or perspiration, 2. *stambha* or torpidity, 3. *roomaanca* or horripilation, 4. *svarabhanga* (*svarabheeda*) or change in tone, 5. *veepathu* (*kampa*) or trembling, 6. *vaivarNya* or discoloration, 7. *aSru* or tears, and 8. *pralaya* or swoon.

RASA-S

bharata has classified *rasa-s* as eight— 1. *Sringaara* or amorous, 2. *haasya* or humorous, 3. *karuNa* or pathetic, 4. *raudra* or furious, 5. *viira* or valorous, 6. *bhayaanaka* or horrific, 7. *biibhatsa* or repugnant, and 8. *adbhuta* or wondrous. The eight static emotions that are responsible for these eight *rasa-s*, in order, are— 1. love, 2. mirth, 3. grief, 4. anger, 5. enthusiasm, 6. fear, 7. disgust, and 8. surprise.

bharata has indicated the corresponding colours and presiding deities for all the eight *rasa-s*.

Each *rasa* has again several sub-divisions :

Sringaara or the amorous *rasa* has two sub-divisions— *samyooga* or union and *viyooga* or separation, in which *anga* or the action, *neepathya* or the costume and *vaak* or the speech vary correspondingly.

haasya or the humorous *rasa* has six sub-divisions— 1. *smita* or gentle smile. 2. *hasita* or smile, 3. *vihasita* or laughter, 4. *upahasita* or laughter with ridicule, 5. *apahasita* or uproarious laughter, and 6. *atihasita* or convulsive laughter. *haasya rasa* is also governed by variations in action, costume and speech as in the case of *Sringaara rasa.*

karuNa or the pathetic *rasa* has three sub-divisions based on sorrow, distruction of established order and reduction of wealth.

raudra or the furious *rasa* has also the three sub-divisions as in the case of *haasya rasa* viz., action, costume and speech.

viira or the valorous *rasa* has three sub-divisions viz., *daanaviira* or valour in gifting away, *dharmaviira* or valour in following the righteous path and *yuddhaviira* or valour in fight.

bhayaanaka or the horrific *rasa* has three sub-divisions viz., fictitious horror, horror due to a grievous mistake and horror due to fear-complex.

biibhatsa or the repugnant *rasa* has two sub-divisions— the exciting and the inflicting. The exciting is created by seeing disgusting insects etc., and the inflicting is created by looking at blood, intestines etc.

adbhuta or the wondrous *rasa* has two sub-divisions— the exquisite and the pleasurable.

Saanta or the blissful *rasa* is yet a ninth, not mentioned by **bharata**, but has been accepted as one of the *rasa-s* during later periods. *Sama* or the placid static emotion gives rise to *Saanta rasa.*

bharata has stated that the main independent *rasa-s* are four— the amorous, the valorous, the furious, and the repugnant; and that the remaining four *rasa-s* are dependent— the humorous on the amorous, the pathetic on the furious, the wondrous on the valorous, and the horrific on the repugnant.

In drama, as also in the world, four main emotions viz., love, enthusiasm, anger and disgust are instrumental in the creation of the above four independent *rasa-s* : love is common to every life in the world and is the cause for the formation of a family while enthusiasm is necessary for protecting the family. When normal family life is interrupted, it gives rise to anger and when it is disrupted, it gives rise to disgust. Finally the mind attains a state of placidity, *Sama*, when everything is lost or renounced.

A good literary work never depends on a single *rasa*, although the main-stay of the work is a particular *rasa*. The other *rasa-s* also find a place in the literary work and supplement or complement the main *rasa*, as the occasion demands. So also in *naaTya* or drama one *bhaava* or emotion, or one *vritti* or mode of expression or one *pravritti* or regional identity alone does not exist. In any play, one main *rasa* dominates while the others are transitory or subsidiary. These transitory *rasa-s* enliven the main *rasa*. They do not overshine or shroud the main *rasa*, but promote the main *rasa*.

In a literary work or a play, wasteful words, sentences or emotions which do not contribute to the creation of *rasa* should not find a place. "*vibhaava anubhaava vyabhicaari samyoogaat rasa nishpattih*" is the famous *rasa-suutra* or the principle of *rasa*-realisation enunciated by **bharata** which states that *rasa* is produced by a configuration of the determinant, the consequents and the transitory emotions.

Just as a discerning diner enjoys *laukika rasa-s* or the physical tastes in eating the food served with spicy side-dishes, so does the connoisseuer enjoy the *alaukika rasa-s* or the æsthetic tastes in experiencing the static emotions burnished by the determinants, the consequents and the transitory emotions.

A simile at this stage may not be out of place. A good chef prepares varieties of food with different tastes and lays the table so that the entire family enjoy the food with a relish, while an actor on the stage portrays various *bhaava-s* or emotions that excite sympathetic vibrations in the audience and makes them experience the *rasa-s* produced by the emotions created in them by the actors.

The taste of food depends upon the quantities of sugar, salt,

chillies etc., used in its preparation while in *naaTya* or drama the *rasa* or taste in a general sense depends upon the proportionate presentation of love, humour, grief etc. Whilst eating, saltishness and bitterness are as enjoyable as sweetness and in *naaTya* or drama the pathetic, the horrific and other similar *rasa-s* are as enjoyable as the amorous. While the tongue experiences the physical *rasa-s* or tastes (i.e. bitterness, hotness etc.) in drama the mind experiences pleasure from the various æsthetic *rasa-s* caused by distinctive emotions. Although some *rasa-s* go under the name of sorrow, misery etc., the ultimate result is the enjoyment of *rasa* only. That is why, these *rasa-s* are called *naaTya rasa-s*. A transcendental pleasure is experienced through these *naaTya rasa-s* which is akin to that of *brahmaananda* or Supreme Bliss.

The *rasa suutra* of **bharata** does not mention the static emotions as components that contribute to the creation of *rasa* though the static emotions were compared with varieties of food and although it was stated earlier that the forty-nine emotions supported by the determinants and consequents cause the creation of *rasa*. If that is the case, how can the idea that *rasa-s* are created through the static emotions be reconciled ? The answer is this. The determinants, the consequents and the transitory emotions burnish the respective static emotions and create *rasa*. The static emotions have, therefore, no specific function to perform so far as the *rasa suutra* is concerned. That is why the three factors only— determinants, consequents and transitory emotions— have been considered in the *rasa suutra*.

Since a static emotion is always attended by the above three factors, it has acquired an exalted place, like the king among the people and the teacher among the taught. It is the static emotion alone that stays on till the *rasa* is created and so for convenience, it has been stated that *rasa-s* are created by the respective static emotions. However, a word of caution must be sounded to the effect that the static emotions themselves do not turn-out to be the *rasa-s* nor are they alone responsible for the creation of the *rasa-s*. As a matter of fact, they are just the instruments or

implements employed to create the *rasa-s*. The static emotions follow the physical mind in an impassive way while the *rasa-s* are created by the agitation of the innerself.

rasa is as infinite as bliss. In bliss, there is divinity and nothing else. But *rasa* is enjoyed in nine different forms depending on the nine static emotions. Just as white light takes up the colour of the filter through which it passes, the nine *rasa-s* are coloured by the static emotions responsible for their creation. It may be mentioned that it is absolute pleasure that is derived by the *rasa*-experience irrespective of the form.

It may be stated that **bharata** treated various aspects of drama from the point of view of *rasa* alone. The inter-relationship of various aspects of drama to each *rasa* has been presented in a tabular statement in Appendix B.

CHAPTER FIVE

THE RASA EXPERIENCE

It is clear, from the *rasa suutra* of **bharata** and the explanation thereof, that *rasa-s* are produced in the minds of the sympathetic audience as a result of the configuration of the determinants, the consequents and the transitory emotions. Later commentators differed widely in interpreting the *rasa suutra*, enunciated for purposes of drama, when they applied the same to a literary work. The main reason for the variance in interpretation is that **bharata** did not clearly define the words *samyooga* or configuration and *nishpatti* or creation as a result of which the *rasa suutra* had been commented upon and interpreted differently on different occasions.

When an actor takes up the role of *raama* or *raavaNa* or some one else in a play and imitates the actions and expresses the ideas of the character, a sense of pleasure overtakes the audience on account of the *rasa* created in them. When that is so, is a character described in a play, or an actor that takes up the role of that character subject to the same *rasa* that is created in the audience, or is the *rasa* created in the sympathetic audience alone, were the questions that baffled the later commentators. According to **abhinava-gupta**, **bhaTTaloollaTa** appears to be the first commentator on **bharata's** *rasa suutra* who opined that *rasa* is created in the character described in the play. Later, **Sri Sankuka**, another commentator, contradicted **bhaTTaloollaTa's** opinion and stated that *rasa* is experienced by the actor alone. Still later, **bhaTTanaayaka**, another reputed commentator, condemned these two arguments outright and gave the opinion that *rasa* is experienced by the audience only as a result of the histrionic expression of an actor who portrays the emotions pertaining to the character described in the play. This argument is closer to **bharata's** explanation of *rasa suutra*. Although **abhinavagupta** has agreed with the commentary of **bhaTTanaayaka** he was not convinced by the reasoning of **bhaTTanaayaka**. So, he

examined the views of all the three commentators in his commentary **abhinavabharatii** (Ch. VI) and established with analytical reasoning that *rasa* is experienced only by the sympathetic audience.

THE RASA MATERIAL

rasa is not experienced by all. The refined alone can have this experience. Refinement is a state of mind which can intuitively experience emotions like love etc. Besides refinement, an individual must have a clean mind, unadulterated by other thoughts and sympathetically directed towards witnessing a play. Thus, the *sahridaya-s* or the refined and the sympathetic or merely, the sympathetic are those who are mentally prepared to receive an emotion when expressed and are capable of intuitively experiencing the same. These emotions are neither instantaneous nor alien. They are present in a dormant state in the minds of the sympathetic like the life in a seed. The seeds sprout out as emotions when they are excited by corresponding determinants. In the dormant state, these emotions are called *vaasanaa-s*, and the mind will be in a colourless and dispassionate state.

The dormant emotions are excited into action by an interesting incident, object or individual. The cause of excitation, in literary parlance, is called a *vibhaava* or determinant. A determinant, therefore, is one that sets into motion the imaginative instinct of the mind and is the root cause of the creation of *rasa*. Just as a dry piece of wood catches fire immediately and burns, the excitation caused by the determinant occupies the entire mind which has been in a dispassionate state all along. Dormant emotions like love etc., are excited when they come into contact with the determinant in the same way as a seed sprouts out when it comes into contact with water. An emotion, therefore, may be defined as the first reaction or sensation caused in the sympathetic mind by the determinant. Hence, a determinant is the cause and an emotion is the effect.

An emotion when it is not transient but is sustained till such a time as *rasa* is experienced is called a *sthaayi bhaava* or static emotion e. g., love etc. A static emotion, therefore, has a steadiness

and continuity that is not disturbed by other emotional impacts but is capable of absorbing them and converts them into aids that promote the main *rasa*. It is on account of this property that a static emotion is often compared with an ocean while other emotional impacts are compared with the waves.

Finally it may be stated that a static emotion is a clear manifestation of the determinant on the mind of the sympathetic and is retained till *rasa* is experienced. The static emotion is stimulated by a constant reflection of the determinant in the mind and is heightened by the consequents and transitory emotions. In this state the mind will be highly receptive to the *rasa*-experience.

When the determinant constantly revolves in the receptive mind of the sympathetic, the latter finally attains identity with the former. During this process there will be obvious reactions and changes in the mind and the body of the sympathetic. The manifestations that will take place immediately as an emotion registers itself in the mind are called *anubhaava-s* or consequents, since they follow the *bhaava* or emotion. The changes that are manifest on the body with the identification of the sympathetic mind with the determinant are also *anubhaava-s*. But these two types of *anubhaava-s* are quite different from one another. The manifestations or actions that follow the emotion are voluntary and are simply called *anubhaava-s* or the consequents while the changes that follow the indentification of the sympathetic mind with the determinant are involuntary and are called *saattvika bhaava-s* or the responsive emotions. The examples of the consequents are the glance, the lifting up the eye-brow etc., while those for the responsive emotions are sweating, horripilation etc. The responsive emotions will come into being only when the mind is in an exalted state while the consequents are mere voluntary actions. *sattva* or responsiveness is a mental state by which the ideas within are manifested on the body without any effort. It may be mentioned here that since these *saattvika bhaava-s* are also *anubhaava-s* they are not mentioned separately in the *rasa suutra* of **bharata**.

When the body and the mind are subject to an emotional

impact, the mind experiences a series of subsidiary emotions. These are known as *sancaari bhaava-s* (*vyabhicaari bhaava-s*) or transitory emotions for they do not have the stability like the static emotions, but arise, exist and vanish away quickly. Hence they have been compared to the waves in an ocean. They burnish the static emotion, make it stronger and attune the mind favourably to the experience of *rasa* and thus become the causations for the creation of *rasa*.

It is these determinants, consequents and static and transitory emotions that make the sympathetic audience responsive to the experience of *rasa* which in itself is self-luminous and blissful. The blissful state created by the experience of *rasa* is transcendental like *brahmaananda* or Supreme Bliss.

THE WAY OF RASA EXPERIENCE

abhinavagupta explained that the sympathetic passes through four stages before he experiences *rasa* and attains the enjoyment of bliss which is the fifth stage.

1. An æsthetic object i. e. the determinant) sharpens the sensations of seeing and hearing.

2. The sensations of hearing and seeing sharpened by the æsthetic object, set the sympathetic thinking about it. In this process he not only perceives the obvious external appearance of the determinant but also attains an imaginative state in which he is able to realise the infiniteness and other special qualities of the determinant. In this imaginative process, the sympathetic is assisted by the presentation of *anubhaava-s* or the consequents on the stage or by the poetic description in a literary work.

3. On account of this perception, the outlook of the sympathetic changes. The working of his mind is no longer concentrated around the determinant but traverses into the imaginative state. In this state, the pattern or picture evolved is strongly impressed on the mind and the real attains a mental aspect. In other words, the level of the mind transcends the mundane and reaches an imaginative level and attains imaginative identity with the determinant. At this stage the sympathetic

leaves behind the physical ideas about the determinant and enters into a mood of experiencing the same emotions as those of the determinant — the pleasures and pains — and rises to an emotional level. A literary work or a dramatic production that is capable of producing such a state in the mind of the sympathetic is considered to be an exalted one.

4. When the sympathetic experiences the intensity of the emotions of the determinant, he ultimately forgets himself. In this state he overcomes his own personality and completely identifies himself with the actual state of the determinant. This is a state of *saadhaaraNiikaraNa* or universalisation and is possible only in the case of the sympathetic who is quick in perception and immediately responsive to the emotions created by the determinant.

5. In a state of universalisation, the physical senses cease to function. It is only a heart full of the static emotion and a soul filled with happiness that function. This state of *rasa*-experience is transcendental and is only comparable to Eternal or Supreme Bliss.

Such a state of *rasa*-experience is not only attained when a good production is witnessed or a good literary work is read but is also attained when a good spectacle, painting or dance is seen or a good tune or melody is listened to. So the state of universalisation in the enjoyment of *rasa* is not restricted to literature or drama alone but is common to all (presentational and non-presentational) arts.

The soul is pervaded by *aananda* or bliss. But the realisation of bliss is shrouded either by ignorance or other influences. When this shroud is removed, bliss in its absolute form is revealed. The forces that remove this veil or shroud, both individually and collectively, are the determinants, the consequents and the transitory emotions. Firstly, the mind acts, secondly it responds and finally it opens out reacting to the emotions. It is then that the mind attains an undefinable peculiar state and that state is *rasa*-experience or bliss. When the mind is activated by a particular determinant, an emotion is created which defines the nature of the *rasa* that will be experienced. This *rasa*-experience is

sustained so long as the determinant is in complete possession of the mind, or changes as the determinant changes. Depending on the degree of refinement of the sympathetic, the determinant may again make its appearance in the mental plane at a different time even though the æsthetic object is not present before the physical eye and produces the *rasa*-experience.

It may be borne in mind that it is incorrect to imagine that there is a long time-lag between the appearance of the determinant and attaining the state of *rasa*-experience and that all this process takes place in the conscious mind of the sympathetic. In fact, the whole process is complete almost within the twinkle of an eye. That is why it was stated by **viSvanaatha** that *vaakyam rasaatmakam kaavyam* i. e. even a single sentence that produces the *rasa*-experience is in itself a complete creative literary work.

The Greek philosopher and critic, Aristotle, while defining tragedy enunciated a theory which is akin to the *rasa*-theory—"A tragedy is the imitation of an action ...... with incidents arousing pity and fear bringing about the catharsis of such emotions". But he has not clarified the meaning of catharsis and so this definition has been subject to varied interpretations and commentaries as is the case with the *rasa suutra* of **bharata.** If catharsis is viewed in conjunction with the *rasa*-theory, a reasonable interpretation of catharsis can be arrived at.

Depending on the refinement of the individual, emotions like pity and fear lie latent in him. When these emotions are roused by witnessing a *driSya* or spectacle full of pity and fear as in a tragedy, the sympathetic reacts and sets thinking about these emotions. The parallel emotions imposed on the sympathetic by the tragedy excite the latent natural emotions, bringing them to the surface and purge them out. It is then that the sympathetic attains the state of universalisation. When the emotions, pity and fear, are purged out of the mind at the imaginative level, the sympathetic enjoys an undefinable pleasure; hence it is said that "tragedy is a representation of human unhappiness which pleases us not-with-

standing, by the truth with which it is seen and the skill with which it is communicated". So, catharsis is the purgation of all emotions which bring the mind to a placid state when pleasure is experienced out of the impress of emotions like pity and fear. Only these two emotions have been specified by Aristotle since they are the bases of all tragedy.

While Aristotle's principle of catharsis stops at pleasure, the Indian principle of *rasa*-experience transcends this state and reaches the state of *aananda* or bliss which obviously is a higher level in æsthetic enjoyment.

A very important question arises at this stage. How is it that there is no tragedy in Sanskrit Drama? Some explain the absence of tragedy in Sanskrit Drama to be due to the fact that death on the stage has been prohibited by **bharata** and other critics. This is not correct. That **bharata** did not prohibit the incidence of death in a play can be clearly seen from the clarification he has given in chs. VII, XII and XXV of **naaTya Saastra** regarding the process of acting death.

It is interesting to note that the ways of expressing death have been given in great detail :

If death is caused by disease, a depressed voice, deep breathing and interrupting hiccups are indicated.

Death due to poison has to be represented in eight stages — 1. general weakness of the body and low voice, 2. shivering of the limbs, 3. thirst and restlessness, 4. hiccups, vomitings etc., 5. frothing, 6. drooping of the head, 7. numbness of the entire body and finally 8. death.

The above details in ch. XXV indicate the great care with which **bharata** has described the representation of death on the stage. He has no doubt gone into much greater detail as to how each stage should be enacted.

In ch. VII **bharata** has elaborately dealt with the ways of expressing death due to various causes like disease, injury, poison etc.

Viewing it from the convenience of presentation on the stage, **bharata** has indicated that the last phase of death need not

necessarily be shown on the stage but could be narrated through one of the five *arthoopaksheepaka-s* or suggestive devices. Then the question arises as to whether **bharata** permitted the death of the hero. The answer is an emphatic NO.

But why? It is worthwhile remembering that the themes for Indian Drama have been from the epics like **raamaayaNa, mahaa-bhaarata** and **bhaagavata** while those for Greek Drama have been drawn from the Grecian mythology. Indian themes have ended in a happy note while the Greek ones have ended in a tragic note. The Indian ideal is that the righteous must succeed in the end in spite of various obstacles faced by him, achieving the destruction of evil and preservation of all that is good. That reading or listening to a literary work or the witnessing of a play must induce optimism in the sympathetic and should create enjoyment is the root-cause for prohibiting the death of the hero. That is why, Sanskrit Drama invariably closes with a pleasant note. Greek thought gives prominence to the character and the effects of fate on the hero while the Indian genius gives predominence to *rasa* and *dharma* or righteousness. This aspect of *rasa* and *dharma* is the main cause for prohibiting the death of the hero who is expected to be the personification of all virtues and an ideal sought after. The sympathetic identifies himself with this hero and finally enjoys the *rasa*. And, if such a hero is killed in the end, it would only mean the annihilation of the ideal leading to a deluge. This is the Indian perspective in not including tragedy within the scope of its literature.

But, all the seriousness and other characteristics that have been specified by Aristotle in his difinition of tragedy are to be found in *naaTaka*, the first among the ten major forms of Indian Drama i.e., the *daSaruupaka-s*, with the proviso that it shall end in a happy note. There has been a misconception that Indian Drama is derived from Greek Drama. Both of them have developed independently, but the obvious similarities are due to the inherent oneness of human genius.

CHAPTER SIX

CHARACTERS AND ACTORS

The various types of *naayaka-s* or heroes, *naayikaa-s* or heroines and other men and women that are described in a play are defined as *prakriti-s* or the characters and those that take up the roles of the characters are *prayookta-s* or the actors and actresses (the word *actor* is used comprehensively for this purpose).

CHARACTERS

The hero and heroine play an important part in a *kaavya* (poetry, prose or drama) and are supported by other characters that form the entourage; all these are the protagonists in modern parlance. They are opposed by *pratinaayaka* or the opponent, his supporters and followers who form the antagonists.

It may briefly be stated that, in general, characters are of three types — *uttama* or the superior, *madhyama* or the medium and *adhama* (*niica*) or the inferior (ch. XXIV).

THE MEN OR MALE CHARACTERS :

1. The superior male character is defined as one who has high ideals, conquered sensuality, is skilled in arts and crafts, intelligent, discriminating, generous, soft-hearted, learned, composed, steady and sacrificing by nature.

2. The medium male character is one who has a good knowledge of arts and crafts, knows the ways of the world, educated, cultured and endowed with a sense of decency.

3. The inferior male character is one who is rude in his demeanour, low-spirited, mean-minded, possessed by anger, destructive, murderous, evil-tempered, ungrateful, indolent, impertinent, unpropitious, quarrelsome, indulgent, debauched and stealthy.

It may be clearly stated here that in the case of an inferior character, he is recognised as such even if only a few or some of

the aforesaid characteristics are present. But in the case of a superior character, that character must satisfy all the qualifications mentioned above.

Only the superior and the medium characters are qualified to figure as heroes in a play. A character who overcomes the difficulties (depression, vices etc.) and achieves advancement on rightful lines only becomes the principal hero. When a number of characters are subject to similar troubles and tribulations that character, whose experience of the troubles and tribulations is complete in itself, is considered as the principal hero of the play. An example from **raamaayaNa** may be cited to clarify the concept of a principal hero. Both **raama** and **sugriiva** were temporarily deprived of their kingdoms and wives, but there is fullness or completeness in the experience of the troubles and tribulations of **raama** in comparison to those **sugriiva** had. So **raama** is considered as the principal hero and not **sugriiva.**

There are four main categories of heroes among the superior and the medium characters according to *naaTya Saastra* available to us, who have the common characteristic *dhiirataa* or composure.

1. *dhiirooddhata* or the vehement and composed — the celestials.
2. *dhiiralalita* or the refined and composed — the kings.
3. *dhiiroodaatta* or the magnanimous and composed — the ministers and the commanders.
4. *dhiirapraSaanta* or the calm and composed — the brahmins and the traders.

The above classification of the heroes does not appear to be very highly satisfactory and must have been the result of a mistaken reading of *naaTya Saastra*. In the opinion of the authors of this monograph, the following is probably a correct classification made by **bharata**.

1. *dhiirooddhata* or the vehement and composed — the ministers and the commanders.
2. *dhiiralalita* or the refined and composed — the celestials.
3. *dhiiroodaatta* or the magnanimous and composed—the kings.
4. *dhiirapraSaanta* or the calm and composed — the brahmins.

and the traders.

The above four-fold classification, according to later writers, is not strictly confined to those respective types of heroes alone. For example, the same hero, depending on the situation, may be *dhiirooddhata* or *dhiirapraSaanta* in the same play.

viduushaka-s or the jesters must be proficient in weaving out stories and be capable of relieving with their jokes the depression in the respective heroes during the period of *vipralambha* or seperation from the beloved.

Heroes pertain to two main categories from the point of view of the heroines-in-love—the agreeable and the disagreeable. From a survey of the forms of address given by **bharata**, fourteen forms can be traced. Each such form of address specifies the condition or nature of a hero-in-love. Hence, it can safely be surmised that fourteen types of heroes-in-love were indirectly mentioned by **bharata** in ch. XXII.

bharata has made yet another classification of the heroes-in-love, *pati* or the husband, *upapati* or the paramour and *vaiSika* or an expert in dealing with courtezans. **bharata** has expatiated on the thirty-three qualifications of a *vaiSika*. They can be classified generally as natural and acquired. The natural qualifications are the physique and physical appearance and the acquired qualification is a knowledge of those sciences, arts and crafts that are conducive to his winning over the courtezans. A jester who is gentle, inventive, affectionate and capable of circumvention is also associated with the *vaiSika*.

A completely different type of classification of *vaiSika-s* or adepts in matters of sex appears in ch. XXIII. They are *catura* or the resourceful, *uttama* or the superior, *madhyama* or the medium, *adhama* or the inferior and *sampravritta* or the complex.

The exterior and interior entourages of a king consist of men and women, respectively. Among men, the first prince, the commander-in-chief, the high priest, ministers, advisers, judges and tutors to princes figure besides the courtiers. So far the male characters and their general characteristics have been discussed. The interior entourage of kings will be discussed under the head, female characters.

THE WOMEN OR FEMALE CHARACTERS :

In Ch. XXIV **bharata** discussed the women characters. Here also he stuck to the main three-fold classification: the superior, the medium and the inferior.

The superior character : A woman who is tender, steady, speaks with a smile, capable of fearless expression yet respectful, bashful, obedient to elders, endowed with physical charm, delicacy and sweetness, serene and bold, is classified as a superior character.

The medium character : A woman with the above qualifications but to a lesser degree, incomplete in themselves and with minor defects or lapses is defined as a medium character.

The inferior character : The same qualities attributed to an inferior character among men are attributed generally, to a woman of this category.

Just as there are four types of heroes there are four types of heroines — *divyaa* or the divine, *nripapatnii* or the queen, *kulastrii* or the housewife and *gaNikaa* or the courtezan. Each of these types is reckoned as the composed, the refined, the magnanimous and the serene. The divine and the royal heroines possess all these four qualities while the housewife is magnanimous and serene and the courtezan is refined and magnanimous.

In Ch. XXII, **bharata** has differentiated between the heroines as *baahyaa*, *aabhyantaraa* and *baahyaabhyantaraa*, which may be respectively defined as a courtezan accessible to all, a housewife of high descent and a courtezan devoted to only one, the mistress.

Depending on *Siila* or the natural behaviour, there are twenty-three types of women mentioned in Ch. XXII. They respectively pertain to the natures of the divine, the aggressive, the music-minded celestial, the demon, the serpent, the bird, the devil, the wandering celestial, the beast, the human-being, the elephant, the monkey, the deer, the fish, the camel, the crocodile, the ass, the pig, the horse, the buffalo, the goat, the dog and other animal natured temperaments. For example, a woman of divine temperament will have the following qualities — clear-cut and delicate physical features, steady, pleasing looks, healthy, bright, munificient, of

high descent, strong, normal in sex, moderate in eating, loving aromatics, and finally pleasant.

The heroines-in-love are of eight types—*vaasaka sajjaa* or ready-to-receive, *virahootkanThitaa* or excited-by-separation, *svaadhiina bhartrikaa* or hero-in-her-grip, *kalahaantaritaa* or distressed-by-quarrel, *khanDitaa* or aggrieved, *vipralabdhaa* or disappointed, *prooshita bhartrikaa* or separated-from-husband and *abhisaarikaa* or in-quest-of-the-beloved.

The courtezans are also divided into three categories — the superior, the medium and the inferior.

The superior type of courtezan has the following qualities — unperturbed when offended, does not speak harshly even when her lover displeases her, has short lived anger, distinctive in artistic disposition, courted by persons of high distinction, adept in the art of love, generous, speaks without malice, gets angry only under sufficient provocation, knowledge of the proprieties and beautiful to look at.

The medium type of courtezan has the following qualities — conversant with sex acts, demonstrative and induces reciprocity of love in men, jealous, straight-forward, impetuous and proud.

The inferior type of courtezan has the following qualities — illtempered, of low character, excessively self-conscious, flippant, harsh, and sustains anger for a long time.

Women also have been generally classified as agreeable and disagreeable.

There are four stages of youth in a woman irrespective of the type to which she belongs :

The first stage or the primary youth of a woman : Below the age of twenty years, she possesses a well-developed body and firm breasts, is susceptible to sexual excitation, incapable of tolerating excesses and well-disposed towards the pleasures of love.

The second stage or the secondary youth of a woman: Between twenty and thirty years of age, all parts of the body are fully developed with full-sized breasts and thin waist. This stage of youth is most enjoyable both for her and her beloved.

The third stage or the tertiary youth of a woman: Below the age of forty years, excites passion, attains proficiency in sex acts, maddening, jealous and proud. It is in this stage that the sex life of a woman reaches its climax.

The fourth stage or the quarterary youth of a woman: Between forty and fifty years of age, has mostly lost her physical charms, more understanding in life and love, disinclined to sex although obliging.

duutikaa or the woman messenger should belong to one or more of the following categories of women — a learned one, a good narrator, a painter, a neighbour, a friend, a foster-mother, a *sanyaasinii*, a fortune-teller or a washerwoman. One that is to be sent out as a messenger must give encouragement, be sweet in narration, gentle, propitious, impressive, and secretive. Those that are either dull, beautiful, rich or hasty should not be sent out as messengers, be it a man or a woman.

The interior entourage of kings comprises eighteen types of women (ch. XXIV) — *mahaadeevii* or the chief queen, *deevii-s* or the queens, *svaminii-s* or the wives of the king who have been exalted to a high status by virtue of their lineage, merit and charm, *sthaapitaa-s* or ordinary wives of the king, *bhooginii-s* or concubines, *silpakaarikaa-s* or women artists, *naaTakiiyaa-s* or actresses, *nartakii-s* or danseuses, *anucaarikaa-s* or maids-in-attendance, *paricaarikaa-s* or maids-in-service, *sancaarikaa-s* or maids-on-the-move, *preeshaNakarikaa-s* or errand girls, *mahattaraa-s* or matrons, *pratiihaarii-s* or announcers, *kumaarikaa-s* or royal maidens, *vriddhaa-s* or old dames, *aayuktikaa-s* or overseers and *napumsaka-s* or eunuchs.

The women overseers should be dignified, un-excitable, soft, generous, patient and must have overcome anger, sensuality and temptation. Finally they should be devoid of the common defects in a woman.

The eunuchs belong to the neuter gender or a mixed gender. They must be employed in the interiors of a royal palace and have a free access to every part thereof. Among the eunuchs, there are the following categories — *snaataka-s* or masters of ceremonies,

kancuki-s or the palace messengers, *varshavara-s* or congenital mutes and *aupasthaayika nirmunda-s* or chaperons for princesses and unmarried girls.

The kings should employ old, pious, learned brahmins in matters concerning their queens.

ACTORS AND ACTRESSES

The *suutradhaara* or the director is one who gives constant practice to the actors and actresses in playing the roles assigned to them into which they fit in by virtue of their natural characteristics viz. physical form, temperament, gait, calibre, speech, movement and acting capacity and prepares them for the final presentation of the play (ch. xxxv). He is called a *suutradhaara* since he holds the *suutra* or the main string of the production in his hand or in other words is in complete charge of all branches of the production of a play. The *suutradhaara* is thoroughly conversant with the specific uses of music, instruments and speech in order that he may employ them effectively and suitably for expressing various emotions. A *suutradhaara* should be sound in health, good in memory, pure, patient, pleasant in speech, generous, steady, retentive, bold and resourceful. The *kavi* or the author of the play should always be closely associated with *suutradhaara* or the director. There is also a *paaripaarSvaka* or a production assistant to the director.

The actors and actresses in a theatrical company have been broadly classified as—*viduushaka* or the jester, *viTa* or the flirt, *ceeTa* or the personal aide, *Sakaara* or the inconsequential, *naayaka* or the hero, *naayikaa* or the heroine, *gaNikaa* or the dancer, *bharata-s* or other actors and actresses and other personal attendants and messengers. The characteristics of the above categories of persons have been elaborately explained by **bharata**. Musicians and instrumentalists are also part and parcel of a theatrical company. All persons in a theatrical company must move with an intimacy and understanding as though they belong to the same family. From the prologues of certain Sanskrit plays, it can be concluded that the actors and actresses normally belonged to the same family unit, the *suutradhaara* being the head of the

unit. It may be interesting to note that the *surabhi* theatrical companies of Andhra Pradesh, India, carry on the above tradition, even today.

Some of the modernists feel that they have advanced the Indian stage by bringing in women to play the women's roles. This opinion is not correct. For, from the prologues of the Sanskrit plays, it can be clearly seen that the Indian dramatic companies functioned as family units consisting of both men and women and that the *natii* or actress that takes up the role of the heroine is normally the wife of the *suutradhaara*. It has been seen in Ch. II of this monograph that **brahma** created *apsaraa-s* to play the women's roles. This practice continued for quite a long time, extinct for sometime but is revived in the twentieth century A. D. In the west, however, there were no actresses on the stage till the sixteenth century A.D., and boys played the women's roles before that.

The assistance of the following artisans is quite essential for a successful play-production—*makuTakaara* or the head-gear smith, *aabharaNakaara* or the ornament smith, *maalyakaara* or the maker of garlands, *veeshakara* or the make-up man, *citrakaara* or the painter, *kaaru* or the property man, *kuSiilava* or the manufacturer of instruments and *rajaka* or the washerman. These artisans are named after the respective arts and crafts carried on by them.

THE TEACHER AND THE TAUGHT

bharata has briefly stated that an *aacaarya* or a teacher should have an intrinsic knowledge of vocal and instrumental music, dance, rhythm and movement. He should further have imagination, intelligence, creative faculty, memory, sharpness and capacity to shape the taught. The *Sishya-s* or the taught, on the other hand should be intelligent, retentive, appreciative, devoted, enthusiastic and must have an innate desire to excel.

CHAPTER SEVEN

PLAYS AND PLAY-WRITING

PLAYS

It has already been established that *naaTya* means play-production. So plays and the writing of plays will now be gone into.

In Sanskrit, a play is called *ruupa* or *ruupaka* and the terms may be explained thus: *ruupa* is the word used to connote the clear spectacle or what is obvious. The literary work that is instrumental or basis for the presentation of the spectacle i.e. the play is also called *ruupa*. Later, on account of the actors assuming the various physical forms or *ruupa-s* of the characters played by them, it became necessary to distinguish between the two *ruupa-s*. As such, the suffix *ka* appears to have been added to mean the play and the word *ruupaka* has come to stand for the play. While **bharata** used the word *ruupa* alone, **abhinavagupta** used both the words *ruupa* and *ruupaka* to mean the play. **bharata** named the chapter dealing with the types of plays as *daSaruupa* (ten types of plays), but **dhananjaya** named his work on the ten types of plays as *daSaruupaka*.

All creative works are classified as *Sravya* or the auditory and *driSya* or the ocular. While the ocular can be enjoyed when it is acted on the stage also, the auditory can only be appreciated when read or heard.

The *driSya kaavya-s* or the plays have been further classified depending on the supremacy of word or music. When the word rules, it is called a *ruupaka* or a major play and when music and dance predominate, it is called an *uparuupaka* or a minor play. In *ruupaka-s*, dance and song have no specific purpose to achieve, while the story and dialogue, establishing the characters and a message are important. In *uparuupaka-s*, song and dance are of importance with no stress on the dialogue etc. In some *uparuupaka-s* song is predominant, while in others dance, in

others again both of them have an equal importance. In the rest, instrumental music alone is of importance. **abhinavagupta** named these minor types as *raaga kaavya-s* or *geeya kaavya-s* wherein song and music predominate and *nritta prakaara-s* wherein dance predominates. He did not use the word *uparuupaka-s* for these minor plays.

bharata has classified *ruupaka-s* into ten depending on the text and added one more, the *naaTikaa*. The ten forms are—*naaTaka, prakaraNa, anka, vyaayooga, bhaaNa, samavakaara, viidhii, prahasana, Dima* and *iihaamriga*. *naaTikaa* is a derivative of the two forms, *naaTaka* and *prakaraNa* and so the later authors mentioned it as a *janya ruupaka*, the derived play. *prakaraNikaa, trooTaka* and *saTTaka* mentioned by **koohala** and others are also derived plays. Besides *naaTikaa* and *prakaraNikaa*, there are eight more forms of plays mentioned by **koohala** as *maarga ruupaka-s* or the classical forms of plays viz. *citraa, citrataalaa, Dimikaa, jugupsitaa, viyooginii, haasikaa, bhaaNikaa* and *kalootsaahavatii*. In fact, these are derived plays only.

naaTaka, prakaraNa, bhaaNa, viidhii, anka and *prahasana* are plays of the delicate type while the rest are virile. It may be noted that *vyaayooga, anka, prahasana, bhaaNa* and *viidhii* are plays with a single act as are the first fourteen of the twenty three *uparuupaka-s*, mentioned below. 1. *raasaka*, 2. *naaTya-raasaka*, 3. *bhaaNa(ka)*, 4. *Doombika*, 5. *bhaaNikaa*, 6. *prasthaana(ka)*, 7. *preekshaNaka (preenkhaNaa)*, 8. *halliiSa(ka)*, 9. *kaavya*, 10. *paarijaataka*, 11. *gooshThii*, 12. *Sriigadita*, 13. *vilaasikaa*, 14. *ulloopya(ka)*, 15. *nartanaka*, 16. *preeraNa*, 17. *sallaapaka*, 18. *Silpaka*, 19. *kalpavallii*, 20. *shidgaka*, 21. *durmallikaa*, 22. *mallikaa* or *maNikulyaa*, 23. *raamaakriiDaka*.

The word *daSaruupa* is also indicative of the ten forms of a presentational work. That is why when a presentational work is called a *naaTaka* it should not be taken for granted that the work strictly adheres to the principles of *naaTaka* alone. It may incorporate the principles of a *prahasana*, a *viidhi* or a *bhaaNa* as demanded by the situations in a play. When a play is classified as *naaTaka* it is only indicative of the fact that it incorporates the main principles laid down for a *naaTaka*. Similarly, the classification for the other

types of plays is only indicative of the category to which the play belongs and that it incorporates the main principles laid down for the construction of that particular type of play.

Among the *daSaruupaka-s*, *naaTaka* and *prakaraNa* are not only considered to be superior but are also elaborate. That is why there is the possibility of finding the characteristics of other types of plays in a *naaTaka* or a *prakaraNa*. In *vyaayooga* and other forms such an incidence is not possible. Hence all the authors including **bharata** have given priority to *naaTaka* and *prakaraNa* while discussing the various forms of plays. There is great similarity between *naaTaka* and *prakaraNa* and they are distinguished by the type of plot developed in them. It is obvious, therefore, that *naaTaka* is the most important among the ten major forms of plays. That is why *naaTaka* is considered to be the source of inspiration for other forms of plays and the words *ruupaka* and *naaTaka* have become synonyms.

The general characteristics of *daSaruupaka-s* or ten forms of plays including *naaTikaa* are given in Appendix C.

PLAY-WRITING

At the end of Ch. XIX, **bharata** briefly gave the characteristics of a *naaTaka*, as follows:

"a *naaTaka* must have five *sandhi-s* or the divisions, four *vritti-s* or the modes of expression, sixty-four *sandhyanga-s* or subdivisions and thirty-six *lakshaNa-s* or poetic embellishments. A *naaTaka* written by an author should have pleasant diction, be easy to comprehend, embrace various emotions, *rasa-s*, actions, and incidents and should be embellished with figures of speech etc. Such a *naaTaka*, when produced by competent actors who divest themselves of their natural demeanour will please an audience".

Bearing in mind the comprehensive characteristics of a *naaTaka*, **bharata** started to explain the construction of a play. He mentioned at the very outset that the *itivritta* or main story is the body of a *kaavya* or the play and that it has five divisions. He then proceeded to explain the weaving of a story into a well-constructed plot.

Before a dramatist starts writing a play, he must choose a

good story and select a proper form for the play or vice-versa. The stories are of three varieties—*prakhyaata* or popular, *utpaadya* (*kalpita*) or imaginary and *sankiirNa* or mixed. Every story must have a main purpose. The person that achieves the purpose of a story by himself or with the assistance of his associates is styled *naayaka* or hero. *aadhikaarika* (*pradhaana*) *itivritta* or the main plot centres round a hero, reveals his nature and activities. The associates that help the hero to achieve the purpose are called *upanaayaka-s* or minor heroes. If any incident in the life of any of the associates enhances the value of the main plot, it is also accepted by the author in the construction of a play as a *praasangika itivritta* or a sub-plot.

The sub-plot is again classified into two—*pataakaa* and *prakarii*. When a sub-hero achieves his own purpose while assisting the hero in achieving the main purpose of the play from the time the sub-story starts till the end of the main story, then it is called *pataakaa*. If the sub-hero has the only purpose of helping the hero to a certain extent in achieving the main purpose and then disappears from the story, such a sub-story is called *prakarii*.

It is not possible to present the complete life story of a hero in any play. A few chosen episodes or incidents are enough to achieve the purpose of a play leaving out the other episodes or incidents. It may be that some of the episodes necessary for achieving the purpose of the play may not be sufficiently attractive and hence are not stage-worthy. But the narrative contained therein may be absolutely necessary for the progress of the play. There are five ways of providing for such insipid episodes, called *arthoopaksheepaka-s* or suggestive devices, viz. 1. *vishkambha*(*ka*) and 2. *praveeSaka* are the introductory scenes presenting medium and low characters respectively, 3. *cuulikaa* is an announcement from behind the scenes, 4. *ankaavataara* and 5. *ankamukha* are for continuity, the former for maintaining continuity between two acts and the latter for general continuity. These five ways are employed to suggest period, time etc., to explain the inner meaning and importance of any particular incident and suggest the coming events.

Besides insipid incidents, certain difficult incidents (war,

death, siege of a fortress etc.) and delicate incidents (sleeping, kissing, embracing, eating etc.) are prohibited from being shown on the stage. So, the author employs for these purposes one or more of the suggestive devices. While discussing the proprieties of presentation on the stage, **bharata** states as follows :

"A play may be witnessed jointly by the members of a family whose relationship may be a father and a son or a daughter-in-law and a mother-in-law and intimate incidents presented on the stage should not embarrass any one of them".

An author is permitted to make minor alterations even in the case of the essential incidents that contribute to the success of a play provided, however, that those alterations have been made from the view points of propriety, creation of *rasa*, dramatic values, and stageability.

One of the essential incidents mentioned above will alone form the main purpose of an act and the maximum number of acts may be ten in the case of *naaTaka* and *prakaraNa* while the other forms, *vyaayooga* etc., have only one act. It has also been specified that an act should conform to the unity of time and contain the story that has taken place in one day. Any incident that does not have a direct bearing on the theme of the play should not be included in an act. The incidents that have been indicated in the suggestive devices should not have a time-lag of more than one year. Care should be taken to see that too many characters do not take the stage in any single act. An act may contain episodes but it should conform to the unity of time.

The process of connecting up the various incidents in a play and the order thereof has been then treated by **bharata** under the heading *sandhi sandhyanga vibhaaga* in ch. XIX.

In any well-knit story, there must be five executive processes for the achievement of an objective. These five processes have been technically named by **bharata** as *kaaryaavasthaa-s*. They are—1. *praarambha* or the start, 2. *prayatna* or the effort, 3. *praaptisambhava* or the possibility, 4. *niyataphalapraapti* (*niyataapti*) or the suspense about achievement, and 5. *phalayooga* (*phalapraapti*) or the

consummation. In other words, the desire to achieve the objective takes root first and is followed up by the necessary effort, assesment of the possibility which results in the certainty of success and finally the desired objective is achieved. Since these stages are involved in the progress of the story and hence the play, they are called *kaaryaavasthaa-s* or the executive processes. If we go into the difinitions given by **bharata** in this regard, it would be obvious that these five processes indicate the mental states of the hero. Each process has to be depicted normally in one act and that is why it is stated that in the two most important forms of plays, *naaTaka* and *prakaraNa*, should not have less than five acts.

The causations that promote the executive processes are called *arthaprakriti-s*. They are also five—1. *biija* or the germ, 2. *bindu* or the spread, 3. *pataakaa* or the episode, 4. *prakarii* or the incident and 5. *kaarya* or the denouement. There will not be a *pataakaa* or *prakarii* in a plot when it is a simple one or when the hero does not depend on the assistance of others or other incidents while achieving his objective. In such a case, *biija* is the cause for the start, *bindu* is the cause for the effort, the possibility and the suspense and *kaarya* is the cause for the consummation or result. However, it must be realised that *biija*, albeit the cause for the start, does not die away immediately. Combined with desire, *biija* establishes itself and in the end shapes itself into the result. Similarly *bindu* and *kaarya* also will be found throughout the play.

The causations relating to the various processes maintain the run of the story and the suggestive devices maintain the continuity of the story while the *sandhi-s* or divisions are responsible for the unity in the plot. Since the processes are only five, the divisions dependent on the processes are also five in number. The fundamental responsibility of an author is to choose effective incidents and episodes that have to be presented in various acts with a continuous thread of unity. He should group the incidents and episodes in an act in such a way as to make it comprehensive, and at the same time maintain the continuity of the story. Such a grouping must necessarily have five parts or divisions—the germination of the

desire and its taking root in the mind is the first; the expression of desire and the start of the effort to achieve the desire is the second; the prospect of achievement is the third, the sudden turn in the progress of the plot and suspense about the achievement is the fourth; and the achievement proper is the fifth and the last.

bharata named the five parts or divisions as *panca sandhi-s* and named them as—1. *mukha sāndhi* or the opening division, 2. *pratimukha sandhi* or the expanding division, 3. *garbha sandhi* or the developing division. 4. *avamarSa sandhi* or the dilemmatic division, and 5. *nirvahaNa sandhi* or the concluding division. While the division into acts is external providing respite to both the actors and the audience, *sandhi-s* or the divisions are internal achieving unity in the progress of the plot.

The five acts in a play are generally associated with the five divisions. If the acts are less in number, each act may contain more than one division and if the play extends over five acts, some of the divisions may continue in more than one act. However, it may be noted that the divisions may be less than five in some plays as follows: in a *Dima* and a *samavakaara*, there will be only four divisions avoiding *avamarSa sandhi*; *garbha* and *avamarSa sandhi-s* are avoided in a *vyaayooga*; *an iihaamriga* contains only three divisions; and *prahasana*, *anka*, *bhaaNa* and *viidhii* which are only one-act plays contain two divisions i. e. *mukha* and *nirvahaNa sandhi-s* only.

When the plot is divided into five parts or divisions, the various incidents and episodes are also divided into five. So, each division is a combination of several incidents and episodes. The incidents and episodes comprising the divisions are called *sandhyanga-s* or the sub-divisions. There are sixty-four such sub-divisions which have been classified by **bharata** as follows:

SANDHYANGA-S OR SUB-DIVISIONS

Sub-divisions of *mukha sandhi* (12): *upaksheepa* or suggestion, *parikara* or enlargement, *parinyaasa* or establishment, *viloobhana* or allurement, *yukti* or resolve, *praapti* or attainment, *samaadhaana* or settling, *vidhaana* or conflict of feelings, *paribhaavana* or surprise,

udbheeda or disclosure, *karaNa* or resumption and *bheeda* or parting.

Sub-divisions of *pratimukha sandhi* (13) : *vilaasa* or amorousness, *parisarpa* or pursuit, *vidhuuta* or denial, *taapana* or apprehension, *narma* or playful joke, *narmadyuti* or wilful joke, *pragamana* or responsive dialogue, *niroodha* or impediment, *paryupaasana* or pacification, *pushpa* or interesting statement, *vajra* or curt replies, *upanyaasa* or reasoning and *varNa samhaara* or union of various characters.

Sub-divisions of *garbha sandhi* (13) : *abhuutaaharaNa* or mis-statement, *maarga* or indication, *ruupa* or hypothetical statement, *udaaharaNa* or overstatement, *krama* or imaginative interpretation, *sangraha* or winning over, *anumaana* or inference, *praarthanaa* or request for enjoyment, *aakshipti* or revelation, *tooTaka* or indignant statement, *adhibala* or deceipt, *udveega* or dismay, *vidrava* or panicky apprehension.

Sub-divisions of *vimarSa sandhi* (13) : *apavaada* or censure, *sampheeTa* or rebuke, *abhidrava* or insolence, *Sakti* or conciliation, *vyavasaaya* or assertion, *prasanga* or revered reference, *dyuti* or contemptuous statement, *kheeda* or lassitude, *pratisheedha* or opposition, *viroodhana* or prevention, *aadaana* or summing up, *cchaadana* or forbearance, *praroocanaa* or precursion.

Sub-divisions of *nirvahaNa sandhi* (14) : *sandhi* or junction, *viboodha* or vigilance, *grathana* or assembling, *nirNaya* or declaration of facts, *paribhaashaNa* or accusation, *dhriti* or substantiation, *aananda* or bliss (pleasure), *samaya* or deliverence, *prasaada* or satiation, *upaguuhana* or surprise, *bhaashaNa* or clever speech, *puurvavaakya* or retrospect, *kaavyasamhaara* or conclusion, *praSasti* or blessing.

The progress of a play is interpreted to the audience by the various processes, divisions and sub-divisions. They serve as beneficiary accomplices for the achievement of the main objective. When an experienced author writes a play, all these aspects automatically appear wherever necessary. A good author never makes a conscious effort to include or incorporate the sub-divisions of the divisions. It may be that these sub-divisions jointly and or severally appear in evolving a play. It must be mentioned that neither the order in

which the sub-divisions have been mentioned is to be adhered to nor should all of them be present in a play. However, it must once again be stated that all these sub-divisions contribute to the building up of emotions and hence to the realisation of *rasa*.

The sub-divisions of the *sandhi-s* serve six important purposes: 1. *ishTaartha racana* or expatiating on the desired objective, 2. *vrittaanta anupakshayam* or maintain the continuity of the story without detriment to the main objective, 3. *prayooga raagapraapti* or making the production impressive, 4. *guhya guuhanam* or concealment of the aspects to be concealed, 5. *aaScarya abhikhyaanam* or inclusion of an element of surprise and 6. *prakaaSya prakaaSanam* or exposition of the required aspects.

A proper composition of the sub-divisions of the *sandhi* by an author develops a consistent story. If actors have a grip of these aspects, they can properly interpret the role and express the emotions that produce the proper *rasa* in the audience. If the audience are aware of the nature of these sub-divisions, they follow the play with interest. So, it is almost incumbent on the author, the actor and the audience to have an intrinsic, if not thorough, knowledge of the sub-divisions of the five *sandhi-s*.

Further, there are twenty-one *sandhyantara-s* or intermediary divisions and four *pataakaasthaanaka-s* or dramatic ironies tha are employed in the plot of a play besides the five main divisions and their sixty-four sub-divisions. It may be that all the aspects of the story may not be properly expressed by the sub-divisions and it may also be that some aspects of the plot crop up between one sub-division and the other which might be detrimental to the main objective. In such cases, the intermediary divisions are to be employed.

The divisions that are to be employed in the *pataakaa* are called *anusandhi-s* or subsidiary divisions.

Although a particular word or sentence is written to convey a particular meaning, it is possible that an entirely different meaning is derived in the rendering of a word or a sentence and that is called *pataakaasthaanaka* or dramatic irony. There are

four kinds of dramatic irony:

1. The incidence of an uncontemplated novel meaning of a word or sentence that promotes the intended objective is the first kind of dramatic irony.
2. When a statement carrying double meaning suitable to the occasion is employed and expressed in a poetic language, it is called the second kind of dramatic irony.
3. The clarification of the meaning of a statement which is not clear by itself in a subtle manner in the form of a dialogue is called the third kind of dramatic irony.
4. When a statement with a twin meaning purports a different third meaning suitable to the occasion, it is called the fourth kind of dramatic irony.

So, when an author chooses the life story of an ideal hero for writing a play, he first picks up attractive episodes and incidents, screens them and sometimes amends them, if necessary, with a view to propriety, dramatic effect etc. Then he allocates the incidents into the five divisions or *sandhi-s*. The executive processes, suggestive devices, sub-divisions, intermediary divisions, subsidiary divisions and dramatic ironies appear in these divisions. When an author prepares his schedule as stated above, then only it is called an *itivritta* or a well-knit plot.

CHAPTER EIGHT

SCHOOLS OF ACTING, MODES OF EXPRESSION AND REGIONAL IDENTITY

SCHOOLS OF ACTING

Play-production is the theatrical presentation of a literary work depicting the joys and sorrows experienced by the human beings in the world. So, in the presentation of a play, there are two aspects— firstly, the presentation of the oys and sorrows of the world as close to reality as possible and secondly, the assumption of various roles on the stage by the actors which is more conventional than real. The first aspect relates entirely to the ways of the world while the second one is purely conventional. The first aspect is known as *looka dharmi* or proximity to the ways of the world and the second aspect is known as *naaTya dharmi* or theatrical presentation, depending entirely on *abhinaya* or histrionic expression.

We derive enjoyment from a presentation of the sorrows of the world on the stage while we share the sorrows with others when they actually occur in the world. Not only that, but we convince ourselves about the situations presented in a limited space and time which have actually happened at various places, in different planes and regions. These aspects distinguish drama from the realities of the world and are embodied in *naaTya dharmi*.

dharmi-s may also be interpreted as schools of acting— *looka dharmi* or realistic school and *naaTya dharmi* or conventional school. Here it may be worthwhile to consider the two main Western schools of acting. The one advocated by Stanislavsky is more akin to *looka dharmi* and is realistic while that of Brecht is closer to *naaTya dharmi* following to a larger extent the conventional type of histrionic expression. Broadly speaking the Stanislavsky school may be called *looka dharmi* and the Brecht school *naaTya dharmi*. It is here that **naaTya Saastra** stands out

distinctively incorporating both the schools i. e., *looka dharmi* and *naaTya dharmi* in a proper proportion so that the entire production becomes thoroughly enjoyable. As a matter of fact **bharata** did not impose any restrictions as to when each school of acting is to be adapted or not, but has given the discretion to the director who may employ them to suit a particular situation. the ultimate aim being the successful production of a play.

However, **bharata** has given general directives regarding the classification of *looka dharmi* and *naaTya dharmi*. Briefly— character fitness, proper diction, appropriate movement and make-up are the main points of *looka dharmi* which should be as close to reality as possible. The other aspects viz., music, instruments, stage movements, asides, personification of inanimate objects etc., are the main aspects of *naaTya dharmi*.

The broad mindedness with which **bharata** has dealt the schools of acting is obvious from the fact that he has conceded that what has been left over by him in this regard must be adapted from the happenings in the world. Although *naaTya dharmi* is conventional, the root of such conventionalism lies in the world itself. According to **abhinavagupta**, if *looka dharmi* is the canvas, the painting thereon may be stated as *naaTya dharmi* so that a complete picture is produced. *looka dharmi* alone does not produce drama since a canvas is not the picture. Similarly *naaTya dharmi* alone cannot produce drama without adequate support of *looka dharmi* since there can be no picture without a canvas.

Among the ten types of plays, *naaTaka* has a predominance of *naaTya dharmi* (e. g. **abhijnana Saakuntalam**) and *prakaraNa* has a predominance of *looka dharmi* (e. g. **mricchakaTikam**). Viewed from a different angle, *looka dharmi* is more predominant in drama while *naaTya dharmi* dominates in dance. It must, however, be conceded that both these aspects, in different proportions, are present in every form of drama or dance.

There is a misconception among some that a Sanskrit play is a mere lyrico-dramatic spectacle with stylised acting and that it is

not drama proper. The Sanskrit play is mostly in prose and closer to realism with incidental verse and a sprinkling of songs. Therefore, the Sanskrit play, or Indian Drama broadly, is mostly akin to the later Western plays with plenty of prose. Hence, it is obvious that Sanskrit play is neither purely lyrical nor is it a mere spectacle but is drama in its entirety. There is also a comment that **bharata's naaTya Saastra** is a petrified science and has no relationship with the realities of the world. This is yet another misconcept since **bharata**, almost at every stage in his **naaTya Saastra**, has categorically stated that what all he said is based on the pleasures and pains obtaining in the world and that his is not the last word on the subject. **bharata**, towards the end of his work, has reiterated this statement and added that what has been left over by him may be adapted from the ways of the world by a competent director.

bharata's *looka dharmi*, in fact, incorporates the modern concepts of realism and naturalism, but he did not permit extremism in *looka dharmi*. **bharata** has also excluded presenting certain aspects on the stage like war, death, eating, kissing etc., since it is not possible to present some of them while the rest are not sufficiently decorous. He has indicated that these could be effectively conveyed through the suggestive devices. He has also prohibited tragedy in *naaTaka* and *prakaraNa* since it amounts to the annihilation of the ideal, as far as Indian idealism is concerned. Even when it is absolutely necessary to represent the fall of a hero on the stage, it has to be averted by creating a situation in which the hero flees or is arrested or effects a compromise with his opponent.

In *naaTaka* and *prakaraNa* the number of characters in an act should be minimum. It is enough if there are four or five active characters. If the action demands that an entourage should be presented on the stage, the number should not be more than six. Chariots, elephants etc., should not be presented on the stage as they are. They should be indicated by modelled miniatures or through histrionic expression.

Superior and medium types of heroines should always wear a veil. Hair-dressing, sleeping, bathing, anointing, dressing, dining

etc., should not be shown on the stage. If the above aspects have to be necessarily included in a play for the progress of the story, they have to be either indicated by suggestive devices or by ending the act itself on one pretext or the other. Under exceptional circumstances a character may be shown in the sleeping posture to enhance the production values. But an embrace, a kiss, sexual indulgence and other private and provocative actions should in no case be shown on the stage.

MODES OF EXPRESSION

Vritti-s or modes of expression are many but **bharata** has classified them into four for the sake of convenience. They are— *bhaaratii vritti* or vocal expression (speech proper), *saattvatii vritti* or emotional expression, *kaiSikii vritti* or delicate expression, *aarabhaTii vritti* or virile expression. Each of these four modes of expression have again four *anga-s* or sub-divisions which may be adapted to suit the particular situation. It is stated in **naaTya Saastra** that **brahma**, the creator, derived these four modes of expressions from the four forms of combat the Almighty employed to conquer the evil forces. It is also stated that these four aspects have been incorporated by **brahma** in the four *veeda-s* and he culled them again from the *veeda-s* when he was requested to create **naaTya veeda.** It is these four modes of expression that differentiate *abhineeya* or presentable and *anabhineeya* or non-presentable works of literature. Hence these *vritti-s* are called *naaTya maatrika-s* or bases of drama.

It is interesting to note here that **bharata** compared *vritti-s* to *svara-s* or notes and *vrittyanga-s* to *Sruti-s* or quartertones in music.

When an objective is to be achieved, there are three fundamental acts motivated by the mind, the word and the body. *vritti* or mode of expression may be taken to be synonymous with what is commonly called acting. Acting with word proper is *bhaaratii vritti*, acting with the face and other parts of the body in which the expression is the result of mental responses is called *saattvatii vritti*, while bodily action, generally demonstrative, is *aarabhatii vritti*. The fourth one is a distinctive delicate form of bodily acting or speech

and has been classified as a separate mode of expression i.e., *kaiSikii vritti*. As such, it may be generalised that *kaiSikii vritti* is a delicate form of all the three modes of expression motivated by the mind, the word and the body.

naaTya or drama is full of histrionic expression and hence the four modes of expression necessarily appear when a play is presented. *bhaaratii vritti* or speech proper will take precedence when conversation is of importance. *saattvatii vritti* or emotional expression motivated by the mind takes up a higher rank when thought is to be expressed. *aarabhatii vritti* or virile expression takes up its proper position when virile or vigorous physical action has to be expressed. *kaiSikii vritti* or delicate expression gains importance when music, dance or other amorous actions are to be expressed. It may be mentioned here that these four modes of expression by virtue of their classification need not be construed to be existing as separate entities or in the order in which they have been mentioned. They often are intermixed with one another while one of these modes may gain the predominance over the others.

These four modes of expression are to be found in the two plays *naaTaka* and *prakaraNa*, just as the ten forms of plays have a place in each of them. That is why *naaTaka* and *prakaraNa* have been recognised as *poorNa vritti ruupaka-s* or full-blown plays. In other forms of the plays all these four modes may not be present. Not only that, but they may lack some of the sub-divisions of a particular mode.

However, it should not be conceived that *naaTaka* and *prakaraNa* contain all these modes of expression in equal proportion. It may be that a particular play may give importance to one particular mode of expression while in another a different one gains a higher place as is the case with the two schools of acting. The importance of the mode of expression is determined by the *rasa* it is intended to produce. That is why it has been specified by **bharata** that a particular *rasa* employs a definite mode of expression. For example : The delicate mode of expression will be present in creating the *rasa-s*, *Sringaara* and *haasya*. The emotional mode of expression

motivated by thought is employed to produce the *rasa-s, viira, adbhuta* and *Saanta*. The virile mode of expression is intended to produce the *rasa-s, raudra* and *bhayaanaka*. And finally speech proper produces the *rasa-s, biibhatsa* and *karuNa*.

REGIONAL IDENTITY

pravritti or regional identity is recognised through costume, dialect, habit, tradition, custom and occupation. It must be mentioned that there are innumerable variations in the factors that contribute to and establish regional identities. These in fact vary even within a particular region. However, for the sake of brevity, **bharata** has classified four regional identities. They are *daakshiNaatya, aavanti, ooDhramaagadhi*, and *paancaalamadhyama*. Broadly speaking, the classification made by **bharata** may be taken to mean the southern, western, eastern and northern regions of India, taken in order. Each of these regions consists of different tracts of land with separate identities (ch. XIII).

bharata has given the directive that a particular regional identity of a character must be fully established in histrionic expression.

Schools of acting, modes of expression and regional identity relate to all forms of histrionic expression and so to drama or a play-production. However, it may be stated broadly that *dharmi* relates to *aangika abhinaya* or expression through movements and gestures, *vritti* to *vaacika abhinaya* and *saattvika abhinaya* or expression through voice and speech and expression through responsive emotional reactions and *pravritti* to *aahaarya abhinaya* or expression through make-up and costume.

CHAPTER NINE

MAKE-UP AND COSTUME

ABHINAYA OR HISTRIONIC EXPRESSION

abhinaya has been interpreted as histrionic expression or conveying to the audience the mood and the nature of the play through the four fundamental types of expression. These types are classified as *aahaarya abhinaya* or expression through make-up and costume, *aangika abhinaya* or expression through movements and gestures, *vaacika abhinaya* or expression through voice and speech and *saattvika abhinaya* or expression through responsive emotional reactions. In addition to the above four types of *abhinaya*, **bharata** described two more *abhinaya-s* in two separate chapters— *saamaanya abhinaya* (ch. XXII) and *citra abhinaya* (ch. XXV)— which, however, do not have a separate entity as such but comprise special features of the four types of *abhinaya* which have not been dealt in earlier chapters. It may, however, be mentioned that *saamaanya abhinaya* incorporates special features in respect of the three *abhinaya-s*— *vaacika*, *aangika* and *saattvika* and *citra abhinaya* deals, in greater detail, with *aangika abhinaya* or gestures conveying ideas through symbolic representation.

Drama adopts all forms of human behaviour depending on situations and interprets it to the audience through the four types of histrionic expression. Human behaviour is moulded mostly by reactions of the mind expressed through the face, words and the body. These three aspects have become the three *abhinaya-s* i. e., *saattvika*, *vaacika* and *aangika* with reference to histrionic expression in drama. Make-up and costume, although of a separate entity, are common factors in all the above three methods of histrionic expression.

All arts are imitative in nature. Drama is much more so. When we say that drama is an imitative art, we are fully aware that the inherent nature of the individual (i. e. the actor) is con-

trolled by the thought process relating to the character taken up. When this subjugation is in respect of voice and speech, it is *vaacika abhinaya*; when it is in respect of movements and gestures, it is *aangika abhinaya*; when it is in respect of responsive emotional reactions of the mind (i. e. acting proper), it is *saattvika abhinaya* and when it is in respect of figure and form (i. e. make-up and costume), it is *aahaarya abhinaya*. When all these four aspects are homogeneously blended, it results in *naaTya* or drama.

All actions and emotions are motivated by the mind and that is why **bharata** gave *saattvika abhinaya*, the foremost place in ch. VII. There are two more vehicles for conveying ideas and they are movements and gestures, and voice and speech. So, **bharata** described movements and gestures in chs. VIII, IX and XII and voice and speech in chs. XIV, XV, XVI and XVII. Then he explained details about make-up and costume in ch. XXI.

It may be interesting to note the following verse attributed to **bharata's naaTya Saastra.**

vayoonuruupah prathamastu veeshah
veeshaanuruupeeNa gatipracaarah
gatipracaaraanugatam ca paaThyam
paaThyaanuruupah abhinayasca kaaryah.

Firstly make-up and costume should be in accordance with the age and nature of the character followed by proper movements and gestures, correct voice and speech and finally by responsive emotional reactions.

In drama, as soon as a character appears on the stage, the physical form and figure (i. e. costume and make-up) attracts the attention of the audience, then movements and speech and finally acting. The various types of histrionic expression are discussed in this monograph, in the same natural order in which the audience respond to them.

AAHAARYA ABHINAYA

Essentially in drama, figure and form provide the spectacle and are called *ruupa*. Because *ruupa* (i. e. figure and form) is assumed

in a drama, it is called a *ruupaka*. So, it is easy to realise the importance of make-up and costume in order to produce a play successfully. Even though movements and gestures, voice and speech and responsive emotional reactions indicate a particular character, there must be sufficient make-believe and that is accomplished by make-up and costume in presenting a comprehensive picture of a character and hence the drama.

It may be interesting to note that a fourth of the total area of the physical theatre is allotted to the green-room which in a way indicates the importance of make-up and costume. The green-room is always behind the stage and is called *neepathya griha* and all acts that promote the creation of a character by way of make-up and costume are called *naipathya vidhi-s.*

In the green-room, the actors and the actresses assemble, make-up their faces, put on the costumes and ornaments to correctly represent the figures and forms of the roles taken up by them. **bharata** has stated that if the physical form of the character is accomplished first, it is easy to achieve success of a production through the other three types of *abhinaya*. It is through make-up and costume that the audience is given a complete picture of the nature of the character, his nativity, period and state of mind, although the other three types of histrionic expression are not commissioned. Figuratively speaking, make-up and costume is the canvas on which a character is painted with the other three types of *abhinaya-s.*

The actors and actresses should create the physical characteristics of the roles they play by applying appropriate paint, wearing appropriate head-gear or hair-style and costume in order to conceal their natural characteristics and to appear like the characters themselves. Just as in *parakaaya praveeSa* or the transmigration of the soul, the soul of an individual enters the dead body of another individual and behaves like him, an actor gets into the physical characteristics of the role with the aid of the make-up and costume and then behaves likewise, yet not losing his inner identity.

While on the subject of *aahaarya abhinaya* it is interesting to

note that **bharata** detailed three styles of making up that are adapted by a director. Accepting the general principle that men should play men's roles and women those of women, if an individual has character fitness for a role and makes up to represent the particular character such a make-up is known as *anuruupa*. If a woman takes up the role of a man or vice-versa depending on the suitability of physical features and voice, such a make-up is known as *ruupaanuruupa*. When a youth takes up the role of an old man or vice-versa, putting on a suitable make-up and costume, such a representation of the character is known as *viruupa* which should normally be avoided unless it is absolutely necessary or warranted by other considerations and circumstances.

The activity behind the curtain is broadly divided into four main aspects— 1. *pusta* or set construction, 2. *angaracana* or making up the face and body with grease paint etc., 3. *alankaara* or decoration, and 4. *sanjiiva* or true to life presentation of animals, birds etc. These four aspects of *naipathya vidhi* are briefly explained in the following paragraphs.

PUSTA :

Various objects or pieces are grouped together and modelled to represent mountains, vehicles, æroplanes, palaces, forests, armour, shields, flagstaff etc., for creating the necessary illusion on the stage. This can be achieved by three processes—

1. *sandhima :* Preparation of the necessary shape and form of the objects for the stage requirements with the help of pulp, mats, bamboos, leather, cloth etc.

2. *vyaajima :* Animation of the objects by means of levers and wires or ropes.

3. *veeshTima :* Creation of an object with drapery.

ANGARACANA :

Painting the face and body with colours etc., is called *angaracana*. Paints or colours are mainly of three categories— natural, mixed and minor. White, blue, yellow and red are the four

fundamental colours. The mixed colours are obtained by the admixture of any two of the natural colours (i. e. blue+yellow=green colour; yellow+white = anæmic colour etc.). Several hues may be prepared by mixing more than two colours and these are minor colours.

bharata described elaborately the colours and characteristics of individuals living in various parts of the world. Accordingly appropriate paints should be applied to the various parts of the body like the face, limbs etc. After painting the face, whiskers, moustache, beard etc., should be stuck corresponding to the period, country and the age of the character. There are four ways of presenting a face with or without beard— the dark coloured, the bushy, the special type and the clean shaven.

The head-gear of the gods and the kings is of three types— *kiriiTa* or the crown, *mastaka* or the half crown and *paarSvamaulii* or the inclined crown. For others turbans, wigs and shaven heads have been prescribed depending on the nature of the character.

In describing the head-gear, **bharata** has incorporated the appropriate hair-style for men under the head-gear itself. This is in so far as men are concerned.

In the case of women, various hair-styles depending on the characteristics of the particular role have been indicated. It may, however, be mentioned that crowns and other ornaments for the head are not precluded from these hair-styles.

ALANKAARA :

Decoration of the various parts of the body, with appropriate flowers, jewels and clothes, is known as *alankaara*. Again, these three main aspects of decoration have been sub-divided and explained. Floral decoration is of five types— *veeshTima* or bouquets, *vitata* or garlands, *sanghaatya* or garlands concealing the stalks, *grandhima* or making garlands with bouquets and *praalambita* or open garlands reaching the knees. Jewellery is mainly of four types— *aaveedhya* or ear ornaments, *bandhaniiya* or waist bands etc., *aaroopya* or necklaces, necklets etc., and *prashkeepya* or anklets etc. Costuming is done mainly with three

types of cloth— *suddha* or white, *rakta* or coloured and *vicitra* or multi-coloured.

bharata described elaborately the various jewels worn by men above the waist and by women from top-to-toe. The caste-mark on the face, decorative drawings on the jaws, hair-styles and ointments also are part and parcel of the *alankaara* worn by women, whereas the whiskers, moustache and beards are part and parcel of men's *alankaara*.

Wearing a waist-band as necklace leads to the ludicrous. So, care should be taken to observe propriety in wearing jewellery. Heavy realistic jewellery should not be worn on the stage since it hinders free expression. So jewels made of light material with shining false gems set in lac (sealing wax) and covered with the gold leaf are advocated.

SANJIIVA :

The entry of living creatures (birds, animals etc.) into the stage is called *sanjiiva*. The living creatures (which should be modelled) are of three kinds— the four-legged (animals), the two legged (birds and human beings) and the non-legged (serpents etc.).

There are occasions in plays where inanimate objects become animate and behave like human beings. In such cases, the make-up, costume, speech and movement should follow *naaTya dharmi*.

Sets, stage properties, weapons, head-gear etc., that are used in a play-production should be made out of light materials like wood, leather, cloth, bamboo, lac, hay, cork, wax, jute, and bamboo leaves so that they are light and can be moved or handled easily. Proximity to realism must be created by building up the frame work with thin pieces of bamboo, covered with cloth and painted with appropriate colours. These sets and the stage requirements such as hills, palaces, temples, houses, elephants, horses, vehicles and other structures should be prepared well in advance with light materials only as stated above.

In drama, people taking up the roles of warriors should wear the appropriate armour and arms made of light material. However, killing, wounding or piercing with arms should not normally be shown on the stage. But, with adequate training, sleight of hand and mechanical gadgets, the use of arms can be realistically presented. Since such a process requires great skill, **bharata** has excluded it to the ordinary.

Illustrations of hair-styles, head-gear and costumes, drawn from the *amaraavatii* sculptures of Andhra Pradesh, India, (c. 200 B. C.) are given in Appendix D.

CHAPTER TEN

MOVEMENTS AND GESTURES

After a character has appeared on the stage with proper make-up and costume, the one aspect that attracts the attention of the audience is movements and gestures. Expression of ideas through the movements of various parts of the body thus portraying emotions is known as *aangika abhinaya* or expression through movements and gestures. The parts of the body that are involved in movements and gestures have been divided into three categories— *anga-s, upaanga-s* and *pratyanga-s* or major, minor and subsidiary limbs, respectively. Head, hands, waist, chest, sides and feet are known as *anga-s* or the major limbs. Eyes, eyebrows, nose, lower lip, cheeks and chin are known as *upaanga-s* or the minor limbs. **bharata** has mentioned the word *pratyanga-s* or the subsidiary limbs but he did not name them. **nandikeeSvara,** however, has clearly named the *pratyanga-s* as follows: Shoulders, upper arms, back, stomach, thighs and shanks. He also stated that according to some authors, wrists, knees, elbows and neck are also minor limbs. **bharata,** however, has described the nature and use of most of the above subsidiary limbs.

Movements and gestures employing the major and minor limbs have been broadly classified into three main varieties— *mukhaja abhinaya* or expression with the face, *Saariira abhinaya* or expression with the various other limbs of the body and *ceeshTaakrita abhinaya* or expression with the movement of the entire body. In *mukhaja abhinaya* or expression with the face is included the movement of the various minor limbs of the head. *Saariira abhinaya*, or expression with the body, is the co-ordinated expression of the various limbs in response to an expression through a particular main limb. And *ceeshTaakrita abhinaya*, or expression with the movement of the entire body, is expression through physical acts like walking, standing, sitting and lying down. In *Saariira abhinaya* it is not necessary for

the body to move whereas in *ceeshTaakrita abhinaya*, the body has to move. *ceeshTaakrita abhinaya* is again of two types— the one as stated above pertaining to *gati pracaara* or the expressive movement and the other *nritta* or the rhythmic movement of the body as in dance. *gati pracaara* prescribes the modes in which a character has to walk, stand, sit and lie down, in order to give proper expression, as the situation or the emotion demands. This has great importance in drama. *nritta* or the rhythmic movement of the body in a play does not establish any particular aspect but embellishes the play, accompanied by instrumental music.

bharata has categorically defined the nature and use in histrionic expression of the major, minor and subsidiary limbs. They are stated briefly as follows :

MUKHAJA ABHINAYA

DRISHTI-S :

In *abhinaya* or histrionic expression, the expression with the face occupies a very important place and in that the eye and the way in which it glances has a very prominent part to play. *drishTi-s* or glances (expression with the eyes) are thirty-six in all and are broadly divided into three main categories— eight *rasa* glances, eight static emotional glances and twenty transitory emotional glances.

rasa drishTi-s or *rasa* glances : *kaantaa* or the pleasant, *bhayaanakaa* or the terrified, *haasyaa* or the humorous, *karuNaa* or the pathetic, *adbhutaa* or the wondrous, *raudrii* or the furious, *viiraa* or the valorous and *biibhatsaa* or the repugnant. There is yet a nineth glance, the *Saantaa drishTi* or the blissful glance.

sthaayi bhaava drishTi-s or static emotional glances : *snigdhaa* or the lovely, *hrishTaa* or the joyful, *diinaa* or the pitiful, *kriddhaa* or the angry, *driptaa* or the bold, *bhayaanvitaa* or the terrified, *jugupsitaa* or the disgustful and *vismitaa* or the surprising.

sancaari bhaava drishTi-s or transitory emotional glances : *Suunyaa* or the blank, *malinaa* or the shrouded, *Sraantaa* or the tired, *lajjaanvitaa* or the bashful, *glaanaa* or the depressed, *Sankitaa* or the doubtful, *vishaNNaa* or the despairing, *mukulaa* or the

partially closed, *kuncitaa* or the contracted, *abhitaptaa* or the distressed, *jihmaa* or the jealous, *lalitaa* or the delicate, *vitarkitaa* or the reasoning, *ardhamukulaa* or the half-closed, *vibhraantaa* or the confused, *viplutaa* or the disturbed, *aakeekaraa* or the oblique, *vikooSaa* or the full-blown, *trastaa* or the frightful and *madiraa* or the intoxicated.

It is interesting to note how **bharata** has further classified and explained the intoxicated glance depending on the states of intoxication viz., light, medium and excessive. Such classifications and explanations bring out the niceties in histrionic expression. **bharata** has also expatiated on the way in which the expression with the various limbs could be produced and when. Just as an example *kaantaa drishTi* or the first of the glances, is explained herein: *kaantaa drishTi* or the pleasant glance is produced by raising the eyebrow, drooping the upper eyelid and taking a side look with the eye creating a pleasant feeling. This type of glance is mainly used in amorous expression.

TAARAKA-S :

The disposition of *taaraka-s* or the pupils in expression is of nine varieties— *bhramaNa* or gyrating, *valana* or triangularly moving, *paatana* or drooping, *calana* or quickly moving, *sampraveeSana* or drawn in, *vivartana* or obliquely moving, *samudvritta* or lifted up, *nishkraama* or concealed and *praakrita* or natural.

DARSANA-S :

The disposition of the pupils in *darSana-s* or additional glances in looking at objects is of eight varieties— *sama darSana* or balanced look, *saaciikrita darSana* or half-closed side look, *anuvritta darSana* or observing look, *aalookita darSana* or startled look, *vilookita darSana* or searching look, *pralookita darSana* or side look, *ullookita darSana* or upward look and *avalookita darSana* or downward look.

PUTA-S:

Expression with *puTa-s* or the eyelids that generally follow the

movements of the pupils is of nine varieties— *unmeesha* or separated, *nimeesha* or closed, *prasrita* or fully separated, *kuncita* or contracted, *sama* or normal, *sphurita* or throbbing, *pihita* or eyelids closed with effort and *vitaaDita* or upper eyelid suddenly striking the lower one.

BHRUU-S :

Expression with *bhruu-s* or the eyebrows is of seven varieties, which generally follow the movement of the pupils and eyelids— *utksheepa* or raised, *paatana* or lowered, *bhrukuTi* or knitted, *catura* or pleased, *kuncita* or bent, *reecita* or raised and *sahaja* or natural.

NAASIKAA :

Expression with *naasikaa* or the nose (or rather nostrils) is of six varieties— *nataa* or repeatedly depressed, *mandaa* or balanced, *vikrishTaa* or expanded, *soocchvaasaa* or inhaling, *vikuuNitaa* or contracted and *svaabhaavikaa* or natural.

GANDA-S :

Expression with *ganDa-s* or the cheeks is of six varieties— *kshaama* or sunken, *phulla* or blooming, *puurNa* or full, *kampita* or vibrating, *kuncita* or contracted and *sama* or normal.

ADHARA :

Expression with *adhara* or the lower lip is of six varieties— *vivartana* or awry, *kampana* or vibrating, *visarga* or protruding, *vuiiguuhana* or drawn in, *samdashTaka* or biting the lower lip and *samudgaka* or pouted.

CIBUKA :

Expression with *cibuka* or the chin is dependent upon the movement of the tongue, teeth and lips and is of seven varieties— *kuTTana* or grinding the teeth, *khanDana* or lips coming together repeatedly, *chinna* or closing the lips tightly, *cukkita* or parting the lips, *leehana* or licking the lips, *sama* or normal and *dashTa* or biting the lower lip.

That the above manifestations pertain to the lips and the teeth is apparent but in reality movement of the chin (associated with those movements) is only indicated. It may be of interest to

note that later writers have described expression with the teeth and the tongue. **bharata**, obviously did not consider them as independent actions since they contribute to expression with the chin.

AASYA :

Expression with *aasya* or the mouth is of six varieties— *vinivritta* or awry, *vidhuta* or obliquely widened, *nirbhugna* or corners of the mouth lowered, *bhugna* or widened, *vivrita* or opened and *udvaahi* or corners of the mouth raised.

MUKHARAAGA-S :

mukharaaga-s or the colours of the face, dependent upon the emotion expressed and the *rasa* created, are of four varieties— *svaabhaavika* or natural, *prasanna* or pleasant, *rakta* or red and *Syaama* or dark.

Although the colours of the face are part and parcel of expression through the body, they acquire importance on account of the vividness they produce in expression. Changes in the colour of the face enhance beauty and charm of expression with the body, however slight they might be and may be compared to the added brilliance of the moon in the night compared with that in the evening. Changes of colour in the face enhance dramatic values. The colour of the face associates itself with the emotion and *rasa*, just as the eye associates itself with the changes in the face following the movement of the eyelids, pupils and eye-brows.

SAARIIRA ABHINAYA

SIRAH :

Expression with *Sirah* or the head is of thirteen varieties— *aakampita* or slow vertical vibration, *kampita* or fast vertical vibration, *dhuta* or slow movement, *vidhuta* or fast movement, *parivaahita* or horizontal vibration, *udvaahita* or lifting upwards, *avadhuuta* or lowering downwards, *ancita* or slight bending to one side, *nihancita* or bending to a side to meet a raised shoulder, *paraavritta* or turned way, *utkshipta* or bending backward, *adhoogata* or bending down and *pariloolita* or gyratory movement.

There may be yet other movements of the head which should be adopted from the ways of the world.

GRIIVAA :

Expression with *griivaa* or the neck is dependent upon the movement of the head and is closely associated with it. It is of nine varieties— *samaa* or normal, *nataa* or face bent down, *unnataa* or face raised up, *tryaSraa* or turned to one side, *reecitaa* or vibrating, *kuncitaa* or bent, *ancitaa* or turning backwards, *valitaa* or fully turned to a side and *vivrittaa* or neck leaning forward.

VAKSHA :

Expression with *vaksha* or the chest is of five varieties— *aabhugna* or slightly bent, *nirbhugna* or straight, *prakampita* or heaving, *udvaahita* or raised and *sama* or normal.

PAARSVA-S :

Expression with *paarSva-s* or the sides is of five varieties— *nata* or bent forward, *unnata* or bent backward, *prasaarita* or expanded, *vivartita* or twisted and *apasrita* or returning to normal.

JATHARA :

Expression with *jaThara* or the belly is of three varieties— *kshaama* or sunken, *khalva* or depressed, *puurNa* or full. Some, however, mention that there is another variety viz., *sama* or normal.

KATII :

Expression with *kaTii* or the waist is of five varieties— *chinnaa* or twisted, *nivrittaa* or twisted one turned square, *reecitaa* or turned round, *prakampitaa* or quick lateral movement and *udvaahitaa* or raised.

UURU-S :

Expression with *uuru-s* or the thighs is of five varieties— *kampana* or vibrating, *valana* or drawing the knees inwards, *stambhana* or stationary, *udvartana* or drawing the knees inwards and moving them and *vivartana* or drawing the heels inwards.

JANGHAA-S :

Expression with *janghaa-s* or the shanks is of five varieties—

aavartitaa or repeated crosswise movement of the shanks, *nataa* or bent, *kshiptaa* or thrown out, *udvaahitaa* or raised and *parivrittaa* or twisted.

PAADA-S :

Expression with *paada-s* or the feet is of five varieties—*udghaTTita* or rising on the toes and hitting the ground with the heels, *sama* or normal, *agratala sancara* or moving on the toes with the heels raised, *ancita* or reverse movement of the preceding variety and *kuncita* or feet with an arched sole and bent toes.

While expressing with the feet, it must be realised that the thighs and the shanks move correspondingly i. e., there must be a synchronised movement of the foot, the shank and the thigh so that the intended action is fully expressed.

Later writers have detailed the expression with hips, shoulders, arms, wrists, knees, heels, ankles, fingers, toes, soles and with breathing. If **bharata** has not mentioned the above aspects specifically, it is to be understood that the use of these limbs is implied in expressing the emotion with the respective major, minor and subsidiary limbs. It may be noted that the above mentioned limbs or parts of the body are subservient to or follow the expression with one or the other of the main categories of limbs mentioned by **bharata.**

HASTA-S :

There are sixty-seven varieties of *hasta-s* (*hasta mudra-s*) or hand gestures. Thirty-seven of these are expressive and thirty are ornate, the latter being employed mainly in pure dance. The expressive type of hand gestures have two sub-divisions— *asamyuta hasta-s* or single-hand gestures (twenty-four) and *samyuta hasta-s* or coupled-hand gestures (thirteen).

asamyuta hasta-s or single-hand gestures : 1. *pataaka* or the flag, 2. *tripataaka* or the flag indicated with three fingers, 3. *kartariimukha* or the scissors, 4. *ardha candra* or the half-moon, 5. *araala* or the bent, 6. *SukatunDa* or the parrot beak, 7. *mushTi* or the fist, 8. *Sikhara* or the peak, 9. *kapittha* or the wood-apple,

10. *kaTakaamukha* or the opening in a bracelet, 11. *suuciimukha* or the needle point, 12. *padmakooSa* or the lotus stamen, 13. *sarpaSira* or the serpent hood, 14. *mrigaSiirsha* or the deer-head, 15. *kaangula* or the tail, 16. *alapallava* (*alapadamaka*) or the moving lotus, 17. *catura* or the four, 18. *bhramara* or the bee, 19. *hamsaasya* or the swan-beak, 20. *hamsapaksha* or the swan-wing, 21. *samdamSa* or the pincers, 22. *mukula* or the bud, 23. *uurNanaabha* or the spider and 24. *taamra cuuda* or the cock.

samyuta hasta-s or coupled-hand gestures : 1. *anjali* or the joined palms, 2. *kapoota* or the pigeon, 3. *karkaTa* or the crab, 4. *svastika* or the Indian Cross, 5. *kaTakaa vardhamaanaka* or the two *kaTakaamukha* hands crossed, 6. *utsanga* or the embrace, 7. *nishadha* or the combined *kapittha* and *mukula* hands, 8. *Doolaa* or the swing, 9. *pushpapuTa* or the flower petal, 10. *makara* or the crocodile, 11. *gajadanta* or the elephant tusk, 12. *avahittha* or the two *SukatunDa* hands combined and 13. *vardhamaana* or the stretched hands.

Illustrations of the single-hand and coupled-hand gestures are given in Appendix E.

nritta hasta-s or the ornate hand gestures : All the thirty ornate hand gestures are *samyuta hasta-s* or coupled-hand gestures and are used mainly in dance and have limited use in drama. Hence their Sanskrit names are only mentioned here— 1. *caturaSra-s*, 2. *udvritta-s*, 3. *talamukha-s*, 4. *svastika-s*, 5. *viprakiirNa-s*, 6. *araala kaTakaamukha-s*, 7. *aaviddhavaktra-s*, 8. *suuciimukha-s*, 9. *reecita-s*, 10. *ardhareecita-s*, 11. *uttaanavancita-s*, 12. *pallava-s*, 13. *nitamba-s*, 14. *keeSabandha-s*, 15. *lata-s*, 16. *karihasta-s*, 17. *pakshavancita-s*, 18. *pakshapradyootaka-s*, 19. *garuDapaksha-s*, 20. *danDapaksha-s*, 21. *uurdhvamanDala-s*, 22. *paarSvamanDala-s*, 23. *uroomanDala-s*, 24. *urahpaarSvaardha manDala-s*, 25. *mushTika svastika-s*, 26. *nalinii padmakooSa-s*, 27. *alapallava-s*, 28. *ulbaNa-s*, 29. *lalita-s* and 30. *valita-s*.

hasta abhinaya or expression with hand gestures : Even though the twenty-four single-hand gestures use only one hand normally, the second hand is also used in expression in an uncombined state. In all the thirteen coupled-hand gestures, both the hands combine to produce the desired effect. *nritta hasta-s* are also coupled-hand gestures.

It might be clarified at this stage that **bharata** did not create a certain number of hand gestures, named and explained them but has codified them from the ways of the world. When some one is necked out, the hand assumes the shape of the half-moon. That is why it is named as *ardhacandra hasta* or the half-moon hand gesture. Two half-moon hands are used when ladies arrange their hair or put it in order. Similarly, the half-moon hand gesture is used on various other occasions. **bharata** has given the names to the hand gestures depending on the shapes the hand assumes, defined them and indicated their uses. So, it must be clearly understood that expressive hand gestures are only chosen from nature, hence natural and that there is no artificiality about them.

As has been mentioned above, a particular single-hand gesture may be used in various situations. This does not mean that the gesture is always in the same position or level with respect to the other parts of the body. For instance, the *Sikhara hasta* is employed to indicate thirst when the thumb is bent towards the mouth and when it is employed to indicate the holding of a bow the thumb in this gesture is vertical and is away from the body.

Similarly, the coupled-hand gesture, *anjali*, when raised above the head indicates salutation to Gods, when at shoulder level indicates salutation to the elders, when at the chest level indicates greeting friends and occupies an undefined position in respect of persons of other categories.

Similarly, the uses of the other single or coupled-hand gestures have been described.

The general positions of the hands in histrionic expression are of three varieties— *uttaana* or upwards, *paarSvagata* or sidewards and *adhoomukha* or downwards.

GENERAL ACTION WITH ARMS :

General action with the arms in histrionic expression to produce various emotions is of twenty varieties— 1. *utkarshaNa* or to pull up 2. *vikarshaNa* or to drag, 3. *vyaakarshaNa* or to pull out, 4. *parigraha* or to accept, 5. *nigraha* or to refuse, 6. *aahvaana* or

to invite, 7. *toodana* or to encourage, 8. *samSleesha* or to join, 9. *viyooga* or to separate, 10. *rakshaNa* or to protect, 11. *mookshaNa* or to release, 12. *viksheepa* or to throw out, 13. *dhuunana* or to push away, 14. *visarga* or to leave out, 15. *tarjana* or to threaten, 16. *cheedana* or to split, 17. *bheedana* or to break, 18. *sphooTana* or to expand, 19. *mooTana* or to contract and 20. *taaDana* or to beat.

KARANA-S OF HAND GESTURES :

Four main processes, depending on movements of fingers are involved in executing all the hand gestures and they are called *karaNa-s*. These *karaNa-s* should not be confused with the 108 *karaNa-s* or postures of the body used mostly in dance mentioned in chapter thirteen of this monograph.

The four *karaNa-s* are as follows

aaveeshTita karaNa : to turn inwards towards the chest, the movement starting at the first finger.

udveeshTita karaNa : to turn outwards away from the chest, the movement starting at the first finger.

vyaavartita karaNa : to turn inwards towards the chest, the movement starting at the little finger.

parivartita karaNa : to turn outwards away from the chest, the movement starting at the little finger.

The above *karaNa-s* should be properly used in dance and drama, the ornate and expressive hand gestures being in consonance with the expressions of the face, eyes and eyebrows.

MOVEMENTS OF ARMS :

The movements of the arms involved in the four *karaNa-s* mentioned above are ten— 1. *tiryak gati* or lateral movement, 2. *uurdhva gati* or upward movement above the head, 3. *adhoomukha gati* or downward movement, 4. *ancita gati* or movement starting from the chest and ending above the head, 5. *apaviddha gati* or movement for pushing away, 6. *manDala gati* or circular movement, 7. *svastika gati* or crossed hands, 8. *prishThaanusaraNa gati* or movement of the hands towards the back, 9. *udveeshTita gati* or

movement of the wrists and 10. *prasaarita gati* or stretching the hands.

The movement of arms should be restricted in superior acting, rather free in ordinary acting and unrestricted in inferior acting. This does not, however, preclude the unrestricted movement of the hands in superior or ordinary acting, if the situations so demand.

The use of the hand gestures and movements is prohibited in certain situations—sadness, fainting, shyness, disgust, grief, weakness, dream, inertness, inactivity, disease, fever, fear, chillness, intoxication, panic, madness, thought, meditation, snowfall, pain, bondage, drowning, talking in sleep, excitement and cutting nails. Proper acting in such situations should be achieved through responsive emotional reactions and voice and speech.

It may be stated that the expressive hand gestures, implied movements and expression with head, eyes, nose, feet etc., are not exclusive to dance but are to be employed effectively in drama. That is why the hand gestures etc., have found an important place in **naaTya Saastra** which is devoted exclusively to play-writing and play-production.

It is obvious from what has been said in this monograph that *naaTya* is exclusively drama and not dance. However, a confusion has been created in the minds of the public by the word **bharata naaTya** to mean one of the classical dance forms from Tanjore in Madras State, India. It is neither *naaTya* nor its form has been originated by sage **bharata** but only a form of dance of about one hundred and sixty years old. Hence, **naaTya Saastra** should not be confused as the science of dance.

CEESHTAAKRITA ABHINAYA

bharata has described in Ch. XII vividly the entry, exit, conduct on stage and other movements in the cases of men and women of superior, medium and inferior categories depending upon the age, disposition, time and the place to which the characters belong. The stage movements pertaining to the *rasa* to be created have been described first followed by the movements concerned with various

places, planes and situations.

It is interesting to note that **bharata** has vividly described the following stage movements which should be more indicative than real— movement in darkness, disposition of a charioteer, climbing and descending high buildings, trees, mountains etc., getting into water and coming out of it, boating, riding, flying etc. When **bharata** stipulated that the movements should be only indicative rather than real, the sages querried "why"? He replied— "In drama a character dies but the actor who has taken up that role does not, cannot and should not. The actor establishes the death of the character by histrionic expression. Similarly, the movements mentioned earlier must be indicative. For instance, riding an elephant is indicated by holding a goad, a horse by holding the reins and other vehicles by holding the whip etc."

Later, **bharata** described the movements of a *viTa*, a *kaancukiiya*, a *viduushaka*, a *ceeTa*, a *Sakaara*, the sickly, the stout, the intoxicated, the mad, the disabled like the lame and the crippled, the dwarf, the animals and the birds. Next, he described the three main *sthaanaka-s* or postures of women used in action and in talking to others (in ch. x **bharata** described the six *sthaanaka-s* for men used in different situations). Then he described the movements of young women, the middle aged, the old, the mild, hand maids, half-women, tribes-women, children and eunuchs.

He went on to describe the postures of men and women in sitting, reclining etc., following the emotion and the state in which the characters are. In describing the sitting postures, he has taken care to include the different types of seats provided in palaces and other houses. Further he has described six postures to be adapted while reclining.

bharata detailed as follows the postures for men and women while standing, sitting and reclining. A posture should be taken up before a movement starts and should be given up when the movement is on.

STHAANA-S OR STATIC POSTURES :

There are six *sthaanaka-s* or *sthaana-s* pertaining to men :

1. *vaishNava sthaana* : In this posture the feet are two-and-a-half *taala-s* (a *taala* is 9") apart, one foot is in the natural position and the other is raised on the toes with bent shanks. This posture is to be adapted in the case of men of superior and medium types.

2. *samapaada sthaana*: In this posture the feet are one *taala* apart and in the natural position indicating comfort.

3. *vaiSaakha sthaana* : In this posture the feet are three-and-a-half *taala-s* apart, the thighs are static and the feet are oblique turned to the sides resting on the ground.

4. *manDala sthaana* : In this posture the feet are four *taala*-s apart, oblique and crossed, toes pointing in opposite directions.

5. *aaliiDha sthaana* : In this posture the feet are five *taala-s* apart with the right foot forward.

6. *pratyaaliiDha sthaana* : In this posture the feet are five *taala-s* apart with the left foot forward.

In all the above six postures, the knees and ankles are bent in such a way that the posture is artistic.

There are three *sthaana-s* pertaining to women :

1. *aayata sthaana* : In this posture the left foot is in it normal position and the heel of the right foot is raised and oblique, the feet being one *taala* apart.

2. *avahittha sthaana* : In this posture, the distance between the feet is one *taala,* the left foot in its normal position and the right foot is oblique and crossed with the left hip raised.

3. *aSvakraanta sthaana* : In this posture one foot is in its normal position and the other is raised on the toes.

Postures for men and women while reclining :

1. *aakuncita*: In this posture the limbs are completely crouched, the knees and the elbows are drawn in and the body rests on

a side.

2. *sama* : In this posture the hands and feet are fully relaxed with the face upwards.

3. *prasaarita* : In this posture the body is fully stretched with one hand used as a pillow under the head.

4. *vivartita* : In this posture the obverse side of the body is up with the face downwards.

5. *udvaahita* : In this posture the fingers of the hands are cupped and interlocked, with the head resting on the palms and the elbows are moved.

6. *nata* : In this posture, the hands are relaxed and the knees are slightly raised.

bharata has also detailed the postures for sitting in the case of both men and women and the various stage properties therefor.

It must be pointed out here that, at every stage, **bharata** categorically stated thus : "If any thing has been left over by me, it should be incorporated by observing the ways of the world."

SAAMAANYA ABHINAYA

saamaanya abhinaya or general histrionic expression pertaining to *Saariira abhinaya* or expression with the body has been classified into six categories :-

1. *vaakya abhinaya* or vocal expression is used to convey through speech the various meanings of a sentence, be it in poetry or prose, in consonance with the respective *bhaava-s* and *rasa-s*.

2. *suucaa abhinaya* or indicative expression with speech is used to indicate the meaning of a sentence through other branches of expression before the actual sentence is spoken.

3. *ankura abhinaya* or indicative expression bereft of speech is used to express the meaning of a sentence through the limbs improvised by the actor or actress.

4. *Saakhaa abhinaya* or expression through arms and legs is used in expressing an emotion in consonance with the movement of the head, face, thighs, shanks and feet.

5. *naaTyaayita abhinaya* or inter-dramatic expression in which

the same characters in a play are employed as actors and audience for expressing a new theme that conveys a new idea or enhances the values of the main theme.

It is also *naaTyaayita abhinaya* when a song played or sung in the background is interpreted on the stage by an actor to suit the particular situation in which the character is, as if by sheer coincidence.

6. *nivrittyankura abhinaya* or vicarious expression is used in places where the meaning of a sentence spoken by a character is interpreted by another character through indicative expression as though the meaning of the sentence relates to himself or herself.

Indicative expression with or without speech is mostly effective in expressing ideas through small words and short sentences.

The above six categories of expression include the *vaacika*, *aangika* and the *saattvika* types of histrionic expression. Broadly speaking the general expression consists of the above three types. Speech and action may be simultaneous or one may precede the other. In *Saakhaa abhinaya*, speech and action are simultaneous. In *vaakya abhinaya* speech precedes while in *ankura abhinaya* action precedes. In *suucaa abhinaya*, speech and action have equal importance but action precedes speech whereas in the other two, *naaTyaayita* and *nivrittyankura abhinaya-s*, speech precedes action.

The main sensations of hearing, touch, sight, taste and smell are experienced through the ear, skin, eye, tongue and nose. When the respective organs are activated by the mind, sensations are experienced. The mind again has three states— the positive, the negative and the neutral. **bharata** has explained the processes through which expression is given on the stage to the various sensations depending on the states of mind.

CITRA ABHINAYA

bharata has taken up *citra abhinaya* or particular expression in Ch. XXV and dealt with those aspects that have not been covered in the respective chapters on the types of histrionic expression and

more particularly in respect of *aangika abhinaya. citra abhinaya* is closely related to expression with gestures of hands explained in ch. IX in which **bharata** has elaborated on how each gesture of the hand will lend itself to indicate different meanings. In this chapter (XXV) he explained the way in which a particular idea or an object should be conveyed in co-ordination with the hand gestures.

Finally **bharata** stated: "It is not possible to codify all the emotions and actions of animate objects in the world and actors have their own inhibitions. Drama is a representation of life on the stage and so the producer or director has to adapt from the ways of the world the various aspects that have been left over by me."

CHAPTER ELEVEN

VOICE AND SPEECH

SPEECH

"Speech is the vocal presentation of words and is the basic structure for building up drama. So, it is essential that this branch of expression should be very carefully exploited. *aangika*, *aahaarya* and *saattvika abhinaya-s* interpret the speech. All *Saastra-s* or sciences are given form in words and are controlled by them. So, all knowledge is gained through word and speech. Therefore, there is nothing that is superior to speech and it is the the basis of all activity."

bharata began the explanation of *vaacika abhinaya* with these sentences (ch. XIV). Speech has been described as the main structure of drama since it affords the canvas for expressing all emotions, the basis for the instrumental and vocal music that accompany histrionic expression and by itself is an independent branch of histrionic expression.

bharata has also stated in ch. XIX that *itivritta* or plot is the main structure of drama. Apparently these statements are paradoxical. In reality, they are just the same, for there is no plot without words and words are the bases of speech.

The play and its production on the stage enjoy an equal status in a dramatic presentation. So, *vaacika abhinaya* or voice and speech has been dealt from the view point of both the author and the actor.

The various branches of *vaacika abhinaya* are as follows: 1. *bhaashaa bheeda-s* or Language and its regional variations, 2. *vyaakaraNa* or grammar, 3. *chandah* or prosody, 4. *lakshaNa-s* or poetic embellishments, 5. *alankaara-s* or figures of speech, 6. *guNa-s* or merits, 7. *doosha-s* or demerits, 8. *sambuddhi vidhaana* or forms of address, 9. *naama vidhaana* or naming of characters, 10. *kaaku svara vyanjana* or modulation in voice and 11. *viraama* or pause. It is essential that both the author and the actor should have clear

concepts of the form and nature of the above mentioned branches of voice and speech, briefly explained below.

bhaashaa bheeda-s or Language and its regional variations (ch. XVII) :

The language used in drama is divided into four categories—*atibhaashaa* or the language of the superhuman, *aarya bhaashaa* or the language of the noble, *jaati bhaashaa* or the language of the commoner and *yoonyantarii bhashaa* or the language of the animals and birds.

The language of the superhuman is derived mainly from the Sanskrit of the scriptures and the usages are archaic. The language of the noble is derived from the Sanskrit of the classics. The language of the commoner is of two types—*laukika samskrita* or the Sanskrit of common usage and *praakrita* or the regional variations of the Sanskrit. Again *praakrita* is of two kinds— *bhaashaa-s* and *vibhaashaa-s*. *bhaashaa-s* or the major regional variations are seven—*maagadhii*, *aavantii*, *praacyaa*, *Sauraseenii*, *ardhamaagadhii*, *baahliikaa* and *daakshiNaatyaa*, pertaining to various regions of India. *vibhaashaa-s* or the minor regional variations are also seven— *Saakaarii*, *aabhiirii*, *caanDaali*, *Saabarii*, *draamiDii*, *aandhrii* and *vanaukasii*. The equivalents and derivatives of Sanskrit and dialectical words are found in the major regional languages whereas in minor regional languages only the derivatives of Sanskrit and dialectical words are to be found.

The language spoken by a character is specified by regional variation, accent, intonation and dialect. These aspects have been elaborately explained by **bharata**.

Briefly stated, speech in Sanskrit is permitted in the case of the four types of heroes, those possessed by benevolent spirits, *sanyaasi-s*, sages, buddhist monks and the orthodox etc., and on specified occasions the queen, courtezans, lady artistes and the nymphs are also permitted to speak in Sanskrit. Speaking in Prakrit is assigned to heroes in disguise, those intoxicated by riches, poor, highborn but uninitiated, devotees, ascetics, lunatics, children, those possessed by spirits of lower order, women, low-born, eunuchs

religious mendicants and nymphs born with a human form.

Since Prakrit is assigned to women, low born etc., some of the modern critics have classified women as inferior characters. This is totally incorrect. **bharata** himself has given reasons for assigning Prakrit to women of all the three categories since Prakrit is softer and more viable for women than Sanskrit.

It is advised that the native language of a character should be adapted in a play since the characters in drama are drawn from different races, positions and regions. Thus it is clear that the propriety of the language to be adapted has been observed in all forms of Sanskrit Drama.

VYAAKARANA OR GRAMMAR:

According to **abhinavagupta**, knowledge of grammar is necessary to understand the beauty of the word and to clearly express its meaning in its pure form, particularly in the case of drama, where *paaThya* or speech (text proper) occupies an important place. The main languages used in drama are Sanskrit and Prakrit. As such speech in these two languages occupies a prominent place in **naaTya Saastra.**

samskrita paaThya or speech in Sanskrit (ch. XIV): Sounds may be classified into consonants and vowels which are commonly called letters. These sounds, both articulate and inarticulate, emanate from eight points in the body— chest, throat, head, root of the tongue, teeth, nose, lips and the palate.

The combination of letters results in the creation of words and knowledge of the identity and value of words is essential. In this connection, it is necessary to know about the following words or parts of speech— *naama* or noun, *aakhyaata* or verb, *nipaata* or adverb, *upasarga* or preposition, *pratyaya* or terminal syllable especially in Indian languages, *taddhita* or nominal affix, *vibhakti* or case, *linga* or gender, *sandhi* or conjunction of words and *samaasa* or grouping of words (compound words).

praakrita paaThya or speech in Prakrit (ch. XVII): When the language is different from Sanskrit, but akin to it and is in its

unrefined form, it is called *praakrita*. *praakrita* exists in several forms, differentiated by regional variations. There are three forms of speech in *praakrita*, evidenced by usage in drama— *samaana* or equivalent to Sanskrit, *vibhrashTa* or deformed and *deeSiigata* or colloquial. **bharata** has illustrated these with examples as well.

Grammar is as vast as an ocean and it is not possible for an actor to know all about it. Hence, **bharata** indicated that it is enough if an actor has as much fundamental knowledge of grammar as is essential for a proper delivery of speech in drama.

CHANDAH OR PROSODY (ch. XIV):

All poetry follows prosody. Therefore **bharata** has stated that there is no word that does not fit into prosody and there is no prosody without words. And it is this union of word and prosody into poetry that embellishes drama. Words are of two kinds— *nibaddha* and *cuurNa* or those pertaining to poetry and prose, respectively.

A *vritta* or stanza contains four lines. The number of letters in each line of a stanza may vary from one to twenty-six. As such there are twenty-six varieties of metres depending on the number of letters in each line of a stanza. The permutations and combinations of various metres depending on the number of letters lend themselves to an astounding number of 134·217726 millions of *sama vritta-s* or balanced stanzas.

If the number of *gaNa-s* or units of three letters are the same in each line, then the stanza is called a *sama vritta*. If the first and third lines have an equal number of units and the second and fourth lines have a different equal number of units, then such a stanza is called an *ardhasama vritta* or a stanza with balanced halves. If all the four lines differ from one another in the number of units contained, then it is called *vishama vritta* or a mixed stanza.

Although the varieties of stanzas are far too many, **bharata** restricted their usage to about seventy varieties of stanzas in drama. He gave details of these verses with examples in ch. xv. These examples are not from the works of any of the early poets. It is interesting

to note that most of these stanzas have been given the names of addresses to the beloved.

LAKSHANA-S OR EMBELLISHMENTS (ch. XVI):

Thirty-six types of *lakshaNa-s* or embellishments are found in creative works in literature. These embellishments are based on and follow the emotions, the determinants, the consequents and the transitory emotions. These are considered to be as highly ornate to drama as is jewellery to a woman. Propriety with reference to *rasa* has to be observed in providing these embellishments. **bharata** has enumerated all the thirty-six embellishments— *bhuushaNa* or ornament, *akshara sanghaata* or brevity etc.,— and defined each one of them.

The word *lakshaNa* lends itself to the same interpretation that *lakshaNa* in the compound word *mahaapurushalakshaNa-s* (characteristics of a great man) is capable of. An embellishment comes out of the creative genius of the author through words that seem to be ordinary in the common usage but lend themselves to different meanings. Hence, it may be considered that an embellishment is synonymous with *pratibha* or creative genius. In fact, poetic embellishments are innumerable depending on the creative genius of the author. But, it must be pointed out that **bharata** has considered only thirty-six of these embellishments and interpreted them.

In this connection it may be pointed out that there are two versions of *lakshaNa-s* in **naaTya Saastra** itself in which seventeen names are common but in reality eight of them alone agree qualitatively. Later rhetoricians have, however, not considered these embellishments as such and therefore it may not be far from truth if it is stated that these embellishments have been merged into merits, figures of speech, etc.

ALANKAARA-S OR FIGURES OF SPEECH (ch. XVI) :

What valour is to a man and beauty is to a woman, an *alankaara* or figure of speech is to a *kaavya.* It adorns the *kaavya.* There are three main types of figures of speech— those based on the sense, those based on sound and those combining both. While an

embellishment is natural to a *kaavya*, a figure of speech is highly artistic and depends upon the creative genius of the author. Just as the looks of a beautiful woman are enhanced by wearing appropriate jewellery, the values of the embellishments in a *kaavya* shine more brilliantly by using appropriate figures of speech.

bharata has detailed only four figures of speech— *yamaka* or alliteration is the figure of speech dependent on the sound and *upama* or simile, *diipaka* or illuminative usage and *ruupaka* or metaphor are the other three figures of speech dependent on the meaning. Alliteration in Sanskrit may exist either in the beginning, middle or in the end. **bharata** has illustratively explained ten forms of *yamaka* and five forms of simile. Including *diipaka* and *ruupaka* there are, therefore, seventeen figures of speech according to **bharata**, whereas later rhetoricians have developed the figures of speech into more than one hundred and twenty-four.

It may be remembered that profuse usage of the figures of speech alone does not produce a good *kaavya*. The figures of speech must flow in unobtrusively into a *kaavya* and enhance its poetic beauty.

The word *alankaara* denotes beauty. That is why literary criticism in Sanskrit has been called *alankaara Saastra* or the science of poetic beauty and the critics are called *aalankaarika-s* or the exponents of poetic beauty since both of them deal with *kavi vyaapaara vaicitri* or poetic beauty in general.

DOOSHA-S OR DEMERITS (ch. XVI) :

bharata has enumerated ten main demerits to be avoided in a *kaavya*— 1. *guudhaartha* or obscurity, 2. *arthaantara* or digression, 3. *arthahiina* or meaninglessness, 4. *bhinnartha* or obscenity, 5. *eekaartha* or tautology, 6. *abhiplutaartha* or incoherence, 7. *nyaayaapeeta* or illogicality, 8. *vishama* or anomaly, 9. *visandhi* or hiatus and 10. *Sabdacyuta* or slang.

It is an acknowledged fact that a *kaavya* should be devoid of all demerits. Even a small defect should not be tolerated. Although one may possess a beautiful appearance, an ugly patch developed by

disease on any visible part of the body ruins the entire personality. **bhamaha** has stated that it matters little or nothing if one does not write poetry, but writing bad poetry is tantamount to homicide. Broadly speaking, all improprieties come under demerits and should be avoided. It may, however, be mentioned that some of the demerits discreetly employed, sometimes, serve to enhance the beauty of a *kaavya*.

GUNA-S OR MERITS (ch. XVI):

It is not enough if a *kaavya* is devoid of demerits, but should also incorporate merits. The merits enumerated by **bharata** are ten— 1. *Sleesha* or double meaning, 2. *prasaada* or obviousness, 3. *samata* or balance, 4. *samaadhi* or terseness, 5. *maadhurya* or sweetness, 6. *oojah* or grandeur, 7. *saukumaarya* or delicacy, 8. *arthavyakti* or directness, 9. *udaarata* or exaltedness and 10. *kaanti* or brilliance.

It may be understood that sweetness and grandeur must be all pervading in a *kaavya*. **abhinavagupta** has commented that the sweetness pertains to pleasantness of sound and that grandeur pertains to the meaning the words convey.

SAMBUDDHI VIDHAANA OR FORMS OF ADDRESS (ch. XVII):

sambuddhi vidhaana pertains to the forms of address in which the superior, medium and the inferior characters address each other in a play. Where it is not etiquette to address a character by name, certain standard forms of addresses have been evolved. For instance, great sages, saints and other respectable persons are to be addressed as *bhagavan* or "Holy One!" (even today, a respectable form of address is *mahaaSaya* or Great One!). Since a brahmin is highly respected, he can address kings and other noblemen, by name. These forms of address have been detailed by **bharata** with reference to Sanskrit Drama. However, there will be variations depending upon the area, dialect and conventions obtaining in various parts of the country.

In Sanskrit Drama, in the prologue, the *suutradhaara* or the

director addresses *natii* (literally actress) who actually is his wife as *aaryaa* or respected. **abhinavagupta** commented on this practice thus: *patnii* or wife is a *sahadharma caariNii* or a faithful follower of the husband in the path of righteousness. A *suutradhaara* is avowed to produce a drama successfully, which is akin to the performance of a *yagna* or a vedic sacrifice. So, it is appropriate that the *suutradhaara* addresses his wife respectfully as *aaryaa*.

NAAMA VIDHAANA OR NAMING THE CHARACTERS (ch. XVII):

When a story is based on the classics, the names that are given to the characters should correspond to those pertaining to the respective classics. There is no necessity in such cases to introduce new names. Whereas in the case of original themes, the names that are given to the respective characters should indicate the nature of such characters. Here, the author has full liberty to create characters and name them. However, **bharata** has given examples of naming such characters.

VOICE

KAAKUSVARA VYANJANA OR MODULATION IN VOICE (ch. XVII):

When the text has been fully learnt, it is absolutely necessary to render it on the stage with proper *kaakusvara* or modulation in voice. Modulation is qualified by six characteristics— 1. *svara-s* or musical notes, 2. *sthaana-s* or points of origin of sounds, 3. *varNa-s* or modes of intonation, 4. *kaaku-s* or variations in inflexion, 5. *alankaara-s* or modes of enunciation and 6. *anga-s* or modes of rendering. These six characteristics are dealt briefly hereunder.

1. *svara-s* or the musical notes: There are seven fundamental musical notes which correspond to the diatonic scale as follows:-

sa	*ri*	*ga*	*ma*	*pa*	*da*	*ni*	(*sa*)
C	D	E	F	G	A	B	(c)

The seven notes, along with the upper c, corresponding to higher *sa*, form the fundamental octave.

In speech, these notes have to be used in consonance with

the *rasa* that has to be created— in creating *Sringaara* and *haasya rasa-s*, *ma* and *pa* predominate; in creating *viira*, *raudra* and *adhbhuta rasa-s*, *sa* and *ri* predominate; in creating *karuNa rasa*, *ga* and *ni* predominate and in creating *biibhatsa* and *bhayaanaka rasa-s*, *da* predominates.

2. *sthaana-s* or the points of origin of sound : There are three main points of origin from which the impulse starts to create a particular sound— the chest, the throat and the head. These three points are common to both human voice as well as the classical Indian instrument, the *viiNaa* and the inflexions of voice and speech originate from these three points. There are three pitches in which sounds are produced— *mandra* or the low, *madhya* or the medium and *taara* or the high, which may be defined as the lower C, G and upper c respectively. In the delivery of speech, it is good to start with *mandra svara* generating from the chest, brighten it with *taara svara* generating from the head and end it with *madhya svara* generating from the throat (i. e. to start at the lower C, reaching the upper c and end it in G). This achieves a good rendering of the text. Other ways of modulation are not precluded by this.

3. *varNa-s* or the modes of intonation : There are four fundamental variations in intonating speech— *udaatta* or the bold, *anudaatta* or the normal, *svarita* or the circumflex and *kampita* or the vibrating. In *haasya* and *Sringaara rasa-s*, *svarita* and *udaatta*; in *viira*, *raudra* and *adbhuta rasaa-s*, *udaatta* and *kampita*; in *biibhatsa* and *bhayaanaka rasas-s*, *anudaatta*, *svarita* and *kampita* modes of intonation predominate in rendering the text.

4. *kaaku-s* or the variations in inflexion : *kaaku* is of two kinds— *niraakaanksha* and *saakaanksha*. A sentence or a word has an obvious meaning. But, this may be rendered by inflexions in voice to give a completely different or implied meaning. The former i. e. obvious meaning is called *niraakaanksha kaaku* or the plain inflexion and the latter is called *saakaanksha kaaku* or the implied inflexion. In *saakaanksha kaaku*, the modes of intonation

and modes of enunciation are incomplete. It starts with a high pitch and ends in a low pitch. The motivating impulses start in the throat and the chest. The process does not confine itself to the obvious meaning but gives a completely different or implied meaning. In *niraakaanksha kaaku* intonation and enunciation are complete starting in the lower pitch and ending in the higher pitch, the impulses originating in the head. It renders the full intended meaning of the text.

5. *alankaara-s* or the modes of enunciation : The modes of enunciation are of six kinds—*ucca* or the high, *diipta* or the bright, *mandra* or the base, *niica* or the low, *druta* or the fast and *vilambita* or the dilated. **bharata** has described in great detail the uses of these six kinds of enunciation.

6. *anga-s* or the modes of rendering: There are six processes in which speech is rendered— *viccheeda* or the punctuated, *arpaNa* or the pleasant, *visarga* or the disinterested, *anubandha* or the continuous, *diipana* or the brilliant and *praSamana* or the flowing.

Finally, *kaaku svara vyanjana* or effecting modulation in voice is fundamentally based on the variations in *svara-s* or notes rendered to indicate the emotions and to create *rasa*. The various processes involved have been explained above to convey this main import. Most modern prose actors appear to disregard the aspect of learning *svara-s* or the musical notes. Although they may not be consciously following the principle of the *svara-s*, they do use them. If, in addition, they have a grip over the fundamental musical notes, they can consciously mould their speech to become more presentable and receptive as far as the audience is concerned.

VIRAAMA OR PAUSE (ch. XVII) :

Pauses are very significant accessaries in the proper rendering of speech. It is not necessary that a pause should occur at a comma or a full-stop or guided by metre, as it may also occur at the end of a syllable or a word. Pause, when properly used, conveys the full import of a word or a group of

words in a sentence. In addition, when poetical passages are being rendered pause occupies a very high place. For, a wrong pause may completely distort the import. Further, a pause must be very judiciously used in rendering the text.

The usage of pause and its limitations have been discussed in detail by **bharata.** The unit of pause, *kala*, may be considered to be a second or a split second. The longest pause that one can use is limited to six *kala-s.* Perfect synchronism must be maintained between the gestures of hands, glances and the pauses. It may be observed that a pause is most effective in the case of *ankura abhinaya* and *suucaa abhinaya*.

In this context, **bharata** stated that wrong pronunciation, interruption of metre and misuse of pause should be avoided.

SAAMAANYA ABHINAYA

saamaanya abhinaya or general expression pertaining to voice and speech (ch. XXII) : Speech should form the force behind the six varieties of general expression with body. In consonance with the emotion and *rasa*, the general modes of speech are twelve— *aalaapa* or address, *pralaapa* or prattle, *vilaapa* or lamentation, *anulaapa* or repetition, *samlaapa* or dialogue, *apalaapa* or alteration of words, *samdeeSa* or message, *atideeSa* or agreement, *nirdeeSa* or indication, *vyapadeeSa* or pretext, *upadeeSa* or instruction and *apadeeSa* or quotation.

There is yet another style of general expression in speech which is divided into seven categories— *pratyaksha* or in the presence and *parooksha* or in the absence of a character or characters, *bhuuta kaalika* or the past, *vartamaana kaalika* or the present, *bhaavi kaalika* or the future, *aatmastha* or pertaining to self and *parastha* or pertaining to others.

All the above nineteen processes involved in rendering good speech have been explained in detail by **bharata** in ch. XXII.

CITRA ABHINAYA

citra abhinaya or particular expression pertaining to voice and

speech (ch. XXV): The particular expression pertaining to *aakaaSa vacana* or speech directed to a character not on the stage, *aatmagata* or the soliloquy, *apavaarita* or exclusive speech, *janaantika* or the aside, *karNookta* or the whisper, *punarukti* or redundant speech, *svapnaayita* or talking in one's sleep, *maraNa* or death etc., have been explained in detail by **bharata** in ch. XXV.

CHAPTER TWELVE

RESPONSIVE EMOTIONAL REACTIONS

SATTVA

The human body receives emotional impulses of pleasure and pain and it is natural that these emotions should manifest themselves as horripilation, tears etc., in different parts of the human body. Since drama is an adaptation of nature, such expressions of emotions are not only natural but are also highly dramatic. The sages asked **bharata :** "How is it that an actor is able to present the pleasures and pains of a character (like **raama**) in a natural way without himself having experienced the exact emotions of the character ?" **bharata** replied that it is possible on account of *sattva* or innate emotional response.

sattva may be defined as the capability of an individual to bring into being the pleasures and pains experienced by others, making them his own. The author, with the help of *sattva*, brings upon himself the experience of the pleasures and pains of a character he is creating and incorporates them in his work. The actor in his turn, with the help of *sattva*, makes these experiences his own and presents them on the stage while the sympathetic enjoy the representation through the same medium i. e. *sattva*. That is why Plato as well as **bhaTTatoota**, who taught dramatology to **abhinavagupta,** observed that the poet, the actor and the audience would have the same experience while writing, acting and witnessing a play, respectively.

The author turns to his creative work whenever he has an urge for it. The sympathetic go to the theatre to enjoy the presentation of a play and generously react to proper histrionic expression. But the case of the actor is quite different. It is not possible to have an actor exactly in the same state of pleasure or grief when he is enacting a particular role. But the actor has

to enact a particular role at a given juncture whatever be the condition or state of his mind. As a matter of fact, he may be in an altogether different mood at that time. If such is the case, how is the actor able to show such emotions as are pertinent to the character or situation? The answer is that a competent actor is able to accomplish the result through innate *sattva*, burnished by *abhyaasa* or constant practice.

SAATTVIKA ABHINAYA

An actor might not have been subject in real life to pleasures and pains of the type and form he is portraying on the stage. But it is possible that he has had a similar kind of experience. Further, he might have vicariously recorded in his mind the pleasures and pains actually experienced by others in the world. In addition to this, he receives instructions from his *aacaarya* or *suutradhaara* besides his own imagination in creating a character. It is on account of constant practice in all this and the innate *sattva* or emotional response that he is able to bring into play the respective emotions he has directly or indirectly experienced and present them on the stage whenever called upon to do so, without losing himself in the emotions he portrays.

The histrionic expression which depends on *sattva* is known as *saattvika abhinaya* or expression through responsive emotional reactions.

SAATTVIKA BHAAVA-S

If liberally interpreted, all action is created by *sattva* alone. Since horripilation, tears etc., are a direct consequence of *sattva*, these are called *saattvika bhaava-s* or responsive emotions. *sattva* is a state of mind which is normally imperceptible, but is made perceptible by horripilation etc., manifests itself in different parts of the body, at appropriate moments. The eight *saattvika bhaava-s* have already been mentioned earlier in the chapter on *rasa* and *bhaava*.

bharata has stated that drama establishes itself on account of *saattvika abhinaya* and went on to deal with it in Ch. XXII under *saamaanya abhinaya.* If *saattvika abhinaya* predominates such a drama is considered to be superior drama. If *saattvika abhinaya* has an equal share with other types of histrionic expression then such a drama is considered to be ordinary drama. Where the other types of histrionic expression predominate, collectively or severally, that drama is considered to be inferior drama.

ALANKAARA-S

The changes or manifestations that come over a girl when she passes into adolescence or in a woman in the full bloom of her youth are called *alankaara-s* or graces which have a special significance from those that have been mentioned earlier. These *alankaara-s* or graces are of three types— *gaatraja* or physical, *svabhaavaja* or natural and *ayatnaja* or involuntary.

The physical graces are qualified by *bhaava* or emotion, *haava* or interrupted excitement and *heela* or sustained excitement.

The natural graces are ten— *liila* or sportiveness, *vilaasa* or gracefulness, *vicchitti* or indifferent decoration enhancing the grace, *vibhrama* or excitement, *kilikincita* or mixed feelings, *mooTTaayita* or manifestation of love, *kuTTamita* or pretence of dislike, *bibbooka* or affected indifference, *lalita* or graceful actions and *vihrita* or reservedness.

The involuntary graces are seven in number— *Soobha* or beauty, *kaanti* or charm, *diipti* or brilliance, *maadhurya* or sweetness, *dhairya* or steadiness, *praagalbhya* or composure and *audaarya* or courteous bearing.

The aforesaid graces pertain to women.

In men, there are eight involuntary graces— *Soobha* or beauty of character, *vilaasa* or graceful bearing, *maadhurya* or self possession, *sthairya* or steadiness, *gaambhiirya* or composure, *lalita* or affability, *audaarya* or equanimity and *teeja* or intolerance of any form of insult.

Of the above three types of graces, the physical graces are

dormant in an individual from the time of birth and they present themselves on the attainment of youth. The natural and involuntary graces are based on the emotion and the *rasa* and these are caused by *vibhaava-s* or the determinants. The natural graces are excited by emotions like love while the involuntary graces manifest themselves as natural characteristics.

KAAMOOPACAARA

Although *sattva* manifests itself in the physical frame of a character, this will be seen only in the superior types of characters. The superiority in a female character rests on *Sringaara rasa* while the superiority of a male character lies in *viira rasa*. The four cherished ideals of human behaviour— *dharma* or righteousness, *artha* or riches, *kaama* or sexual union and *mooksha* or salvation run as an under-current in the *Sringaara rasa* of a superior female character and in the *viira rasa* of a superior male character.

All emotions have their roots in *kaama* or desire. When desire is intentional it manifests itself in four ways— *dharma kaama* or desire for righteousness, *artha kaama* or desire for riches, *kaama kaama* or desire for sexual union and finally *mooksha kaama* or desire for salvation.

The desire for sexual union generally overpowers all other emotions created by pleasures and pains and appears to be the dominating emotion that gives comfort even in a state of distress; The superior individual achieves righteousness through penance and pleasure through righteousness, for pleasure is always the goal of all human beings. Worldly pleasures are vested in women. That is why union with a woman is desired. And it is *Sringaara* when the union of a superior man with a superior woman is involved. The mutual admiration of a man and a woman, for each others qualities of head and heart, completes *kaamoopacaara* or the love approaches in *Sringaara*.

Ten *kaama avasthaa-s* or stages in unattained sexual union which are common to both men and women have been described by **bharata** in Ch. XXII. They are— *abhilaashaa* or emanation of desire,

cintaa or recollection, *anusmriti* or rumination, *guNakiirtana* or appreciation of qualities, *udveega* or impatience, *vilaapa* or lamentation, *unmaada* or excitement, *vyaadhi* or discomfort, *jaDataa* or stupor, *maraNa* or extreme disappointment (lit. death).

Women, in general, have various natural instincts and characteristics as already described. A love approach should be directed to a woman depending upon the type to which she belongs. When properly directed, the approaches will be pleasurable irrespective of the degree to which the approaches are followed. On the other hand the approach cannot give satisfaction to a woman if not properly directed, however generous it may be. The culmination of these love approaches is union. Women are easily available to a king by command, even then, love can succeed only when it is tempered by generous and kindly approaches.

The love approaches of men and women in *naaTya* or drama are of two types— *aabhyantara* and *baahya*. The *aabhyantara* type of approach is to be directed by a king towards a *kuliinaa* or a highborn woman while the *baahya* type of approach is indicated in the case of a *veeSyaa* or a courtezan. If a *veeSyaa* confines her attention to one man and remains faithful to him, she is called a *baahya aabhyantaraa* or one taken into the fold of the highborn and she has to be approached accordingly. It may also be mentioned here that these love approaches are not essentially confined to the first union alone but should be borne in mind for subsequent unions and at all times when a union is desired.

bharata has expatiated in ch. XXII on the *aabhyantara* type of approaches. The causes of love and their manifestation, dramatic presentation of the ten stages of unattained love, enacting the roles of the eight types of love heroines, representation of the five senses and likes and dislikes have been described in detail, therein. In ch. XXIII while dealing with the *baahya* type, **bharata** has described the characteristics of *veeSyaa-s* or courtezans aud *vaiSika-s* or adepts in enticing *veeSyaa-s* and the processes through which *veeSyaa-s* are gained.

CHAPTER THIRTEEN

DANCE

NRITTA, NRITYA and NAATYA

It can be inferred from the first and fourth chapters of **naaTya Saastra** that Lord **brahma**, the creator of drama and sage **bharata**, the producer of drama are fully conversant with *nritta* or pure dance as performed by Lord **Siva.** Later, Lord **Siva** witnessed the two dramatic productions by the disciples of **bharata** and felt that drama would be better appreciated if pure dance were also associated with the prepresentational rituals i. e., the import of a song or a verse would be enhanced if dance were incorporated or associated with it. So, Lord **Siva** ordained saint **tanDu** to teach pure dance to **bharata** so that the latter might incorporate the same in the prepresentational rituals of drama. **bharata** acted accordingly. A new form of art was evolved in this process, *nritya* or expressive dance. But neither of the three great originators, Lord **Siva,** Lord **brahma** or sage **bharata** appear to have considered this as a new form of art. Just as Lord **Siva** and Lord **brahma** are the originators of pure dance and drama respectively, sage **bharata** may be regarded as the originator of this new form of art viz., *nritya* or expressive dance. However, **bharata** did not use the popular word *nritya* but used the two words *nritta* and *naaTya* only.

It may be stated here that the word *nritta* is derived from the Sanskrit root *nrit* and the word *naaTya* is derived from the Prakrit root *naT.* The word *nritya* is also derived from the root *nrit* when the suffix *kyap* is added to it.

It has already been recognised that the word *naaTya* denotes play-production. **bharata** was questioned by the sages thus: "We appreciate that actors employ *abhinaya* or histrionic expression to bring out the full meaning of a play. But, we are unable

to comprehend why pure dance should be incorporated in it, since it does not express any specific idea." **bharata** replied: "It is true that *nritta* or pure dance is not intended to convey any particular idea. It is an acknowledged fact that dance is liked by all, and so is incorporated in drama just to enhance its beauty. It is also considered to be auspicious and is employed to enhance the values of entertainment in situations like marriage, the birth of a son, welcome and attainment of prosperity. Because pure dance is not intended to convey any specific idea, rhythmic syllables alone are used and not words with animport."

bharata stated in ch. IV that **tanDu** was the first instructor of *nritta* and it was named after him as *taanDava*. Originally, the two words *taanDava* and *nritta* appear as synonyms. But later on, the form of dance originated by Lord **Siva** came to be known as *taanDava* or the virile type of pure dance while the delicate form of pure dance attributed to **paarvatii**, his consort, was called *laasya*.

The virile type of pure dance without an import has been retained as such in the prepresentational rituals while the delicate type of pure dance, with an import, has been transplanted into actual play-production in promoting *Sringaara rasa*. **bharata** without naming it as *nritya* or expressive dance, has explained the twelve components (ten, according to some) of *laasya* in a ch. XIX while dealing with the construction of plot. These twelve components convey different ideas and can be presented independently based on any one particular idea. Perceiving the possibility of a *laasyaanga* to convey a particular idea by itself, **koohala** appears to have conceived his *uparuupaka-s* or minor plays incorporating *nritya* or expressive dance.

In later years, *nritya* or expressive dance has acquired the status of a special form of artistic presentation. This form of art attained a status particularly after **nandikeesvara** wrote his **abhinaya darpaNa** dealing exclusively with *nritya* or expressive dance.

Finally, it may be stated that a combination of *nritta* or pure dance based on the rhythmic movement of the limbs and *abhinaya*

or histrionic expression, evolved itself as a special form of art known as *nritya kalaa* or the art of expressive dance.

The physical movements of the body have an equal importance in both *nritya* and *nritta*. While *nritta* retains the pure dance form only, *nritya* incorporates song and histrionic expression in addition to pure dance. Similarly *nritya* and *naaTya* have equal predominance of *abhinaya* with the difference that *nritya* concentrates on *aangika abhinaya* while *naaTya* concentrates on *vaacika abhinaya* and *saattvika abhinaya* in addition to a well-knit plot. Normally in *nritya*, an artiste takes up a song or a verse and explains the meaning of every word by suitable *aangika abhinaya*. That is why expression in *nritya* has also been called *pada artha abhinaya* or explanatory expression of each word. In drama, however, a whole sentence or a group of sentences is taken and the import is projected through modulation in voice and speech, gestures and movements and finally through responsive emotional reactions.

CAARII-S and MANDALA-S

aangika abhinaya is expressed through the face, through body and through action i. e. movement. Action again is of two kinds—*gatipracaara* or expressive movement and *nritta* or rhythmic movement. Movement is again sub-divided into two—*sthiti* or posture and *gati* or physical movement. Standing, sitting, lying down etc., pertain to *sthiti* or posture whereas gait etc., portraying the state of mind, emotion and *rasa* pertain to *gati* or physical movement.

The functions of the waist, the thigh, the shank and the foot have been explained separately earlier. The movements of these four limbs, when correlated purposefully, it is called *caarii* or foot-work, since the foot and its movement is of maximum importance. Foot-work is of thirty-two varieties which has two equal divisions—*bhaumii* and *aakaaSikii*. In *bhaumii*, the feet are on the ground completely while in *aakaaSikii*, one foot or both of them are raised. The *bhaumii caarii-s* are mostly virile movements in foot-work and are used in rhythmic movements while the *aakaaSikii caarii-s* are mostly delicate movements in foot-work.

While a single form of foot-work is called a *caarii*, the combination of a number of *caarii-s* is called a *manDala*. Depending on the preponderance of the form of *caarii*, the *manDala-s* have also been classified as *bhaumii manDala-s* and *aakaaSikii manDala-s*.

Foot-work is necessarily associated with hand gestures and their movements. Depending on the situation and propriety, the movement of the hands either lead, lag behind or follow the movements of the feet. It may also be mentioned here that the movements of the hands and feet must be correlated with the movements of the eye-brows, eyes etc. It cannot be categorically stated that movements of the hands are always accompanied by movements of the feet; but whenever there is expression through hand gestures, the trunk always moves synchronously. Just as the feet come to rest on the ground at the end of a *caarii* movement, the hands take their position on the waist after the movements of the hands are completed.

KARANA-S and ANGAHAARA-S

It has already been recognised that gestures with the hands are of three types— *asamyuta* or single, *samyuta* or coupled and *nritta* or rhythmic. The *asamyuta* and *samyuta* hand gestures are important in *nritya* or expressive dance. That is why they are called *abhinaya hasta-s* or expressive hand gestures. The thirty *nritta hasta-s* are confined to *nritta* or pure dance and are ornate.

A simultaneous correlated movement of the hands and the feet is called a *karaNa* or transitory posture. Therefore movements of the feet and the hands are in unison in a *karaNa*. The word *hasta* or hand in this context relates to that portion of the body above the waist and the word *paada* or foot to that portion of the body below the waist. All the major, minor and subsidiary limbs of the body also move in accordance with the movements of the hands and feet. Since the *karaNa* embraces the movements of all the limbs, timed properly, it is called *nritta maatrika* or the basis of dance.

There are infinite movements of the limbs of the body. It is neither possible nor proper to enlist all these in a *Saastra*. So, the

scholars have chosen only those movements that are charming and expressive. **bharata** has taken up 108 of these important *karaNa-s* and defined them. It may be noted that *caarii-s* and *nritta hasta-s* are extensively employed in the *karaNa-s*.

When a number of *karaNa-s* are grouped together to create a unified picture, it is called an *angahaara*. Like the *karaNa-s*, the *angahaara-s* are also infinite in number. But **bharata** has taken up thirty well defined and clear-cut *angahaara-s* and described them.

Since an *angahaara* is the product of grouping a number of *karaNa-s*, each *karaNa* should flow into another and present a homogeneous spectacle. The blending of *karaNa-s* into an *angahaara* should be smooth and not jerky. An *angahaara*, when presented, should not disclose the identity of the *karaNa-s* employed but should exhibit a unity of movement and expression, creating a unity of thought in the spectator. The *nritya aacaarya* or dance director should pay particular attention in grouping the *karaNa-s* to achieve the unity mentioned above. A very important aspect in grouping the *karaNa-s* into an *angahaara* is the process, *reecaka*. Displacing a limb from a particular position, lifting it, rotating it and freely moving it are called *reecaka-s*, be it in a *caarii*, a *karaNa* or in any of the general movements of the limbs. There are four types of *reecaka-s* that pertain to *paada* or feet, *kaTii* or waist, *hasta* or hand and *griivaa* or neck. These *reecaka-s* are useful in filling up the blanks between one *karaNa* and another and between one *angahaara* and another and produce continuity.

SCIENCE AND TRADITION

It has already been observed that *nritya* or expressive dance is a proper admixture of histrionic expression and pure dance. This can be evolved by one who is an expert in both the tradition and science of dance. At this stage it should be mentioned that dance has to be learnt at the feet of an *aacaarya* or dance director who is fully conversant with the science and tradition of dance. However much it has been elaborated in a work on a subject of this type, there will always be some dark niches on which a competent dance

director alone can throw light. Hence, it is obvious that learning the *karaNa-s* and *angahaara-s* and their uses from a text-book through individual effort does not lead to any achievement in dance, for there will be gaps between one *karaNa* and another and between two *angahaara-s* that must be fllled up. Therefore, it is essential that there should be rigorous practical training under the supervision of a competent *aacaarya* or a dance director so that a correct illusion of unity is created with a proper admixture of the science of dance and tradition.

nritta should not be brought into action in the following situations: When the heroine is a *khanDitaa* or aggrieved, a *vipralabdhaa* or disappointed, a *kalahaantaritaa* or distressed by a quarrel, when the lover is away from the country or when the lover is averse to the heroine and when the change of seasons is described by a handmaid.

Good and regular physical exercise is absolutely necessary for a proper presentation of the *karaNa-s* and *angahaara-s* without any fatigue. Constant practice of the *karaNa-s* and *angahaara-s* is also indicated. The *aacaarya* or dance director must be fully conversant with the functions of the various parts of the body as also with the physiological conditions of each individual. The dancers and the danseuses should exercise the various parts of their body and maintain them in a state of controlled plasticity so that they can bend their body into any of the required shapes or forms for properly exhibiting the *karaNa-s* and *angahaara-s* with the same facility with which an expert sculptor can chisel out shapes and forms in a stone.

The discipline and exercise demanded in practising dance is comparable to the practice of *yooga* or concentration. That is why *nritta* and *nritya* are deemed as arts dear to Lord **Siva** and his consort **paarvatii,** respectively.

The original single form of dance acquired a number of variations in time. Those variations that follow the science are called *maarga* or classical forms and those that follow local

traditions are called *deeSii* or folk forms.

It is interesting to note that **bharata** while describing *taanDava* mentioned in ch. IV, four types of group dances like *pinDii*.

LAASYA ANGA-S

laasya or the delicate type of expressive dance is not only employed in dance performances but is also used in the presentation of a play. There are twelve (according to **abhinavagupta**, ten) *laasya anga-s* or components of delicate dance. The *laasya anga-s* are to be presented by a single character as in the case of a *bhaaNa* and not by groups of characters. These *laasya anga-s* are briefly described below:

1. *geeyapada*: When a dance is performed with the heroine singing a song directed towards the hero, with appropriate accompaniments and with or without histrionic expression, it is called *geeyapada*.

2. *sthitapaaThya*: When a dance is performed in which a love-stricken heroine renders stanzas in Prakrit to create *rasa*, it is called *sthitapaaThya*.

3. *aasiina*: When a dance is performed in which the heroine sits in a depressed and ruminating mood unaccompanied by any music, it is called *aasiina*.

4. *pushpaganDika*: When a dance is performed in which a woman assumes the role of a man and renders a song with music and dance, it is called *pushpaganDika*.

5. *praccheedaka*: When a dance is performed in which a heroine in love meets an unfaithful hero in moonlight, it is called *praccheedaka*.

6. *trimuuDhaka*: When a dance is performed in which the metre is even, employing words that are neither harsh nor severe and is manly in nature, it is called *trimuuDhaka*.

7. *saindhavaka*: When a dance is performed employing instrumental music and diction in Prakrit, it is called *saindhavaka*.

8. *dvimuuDhaka*: When a dance is performed in a circular movement accompanied by melodious vocal and instrumental musci

expressive of the inner feelings through pretentious gestures, it is called *dvimuuDhaka*.

9. *uttamoottamaka* : When a dance is performed accompanied by song and instrumental music and full of sportive and joyous movements, it is called *uttamoottamaka*.

10. *uktapratyukta* : When a dance is performed wholly with coquetry and love dalliance accompanied by diction full of sarcasm and satire, it is called *uktapratyukta* (or amoebaean song).

11. *citrapada* : When a dance is performed in which a love-lorn character amuses himself or herself by looking at the portrait of his or her opposite, it is called *citrapada*.

12. *bhaavika* : When a dance is performed in which the heroine dreams about her lover and expresses diverse feelings wistfully, it is called *bhaavika*.

Some dance postures, collected from the sculptures of **raamappa** temple, Andhra Pradesh, India, are given in Appendix F.

CHAPTER FOURTEEN

MUSICAL NOTES, INSTRUMENTS & SONG

GAANDHARVA

Seven chapters (XXVIII to XXXIV) have been apportioned by **bharata** to music in the theatre in his **naaTya Saastra**. The three main aspects of music— *svara* or the note, *aatoodya* or the instrument and *gaana* or the song— have been dealt in the said seven chapters. Here, the words *aatoodya* and *gaana* stand for instrumental music and vocal music, respectively. *svara* or the note is the basis both for instrumental and vocal music. In drama, histrionic expression is supplemented and complemented by vocal and instrumental music enhancing the values of production, and adding charm to the production itself.

bharata has stated that the word *gaandharva* is a comprehensive term which incorporates in itself the study of the note, the study of the instrument including *taala* or the time-measure and the study of the song. Based on these properties of *gaandharva*, **bharata** divided the entire field of music into three categories— *svaraatmaka gaandharva* (pertaining to the note and pure music), *taalaatmaka gaandharva* (pertaining to the time-measure and instrumental music) and *padaatmaka gaandharva* (pertaining to the composition of the song and vocal music).

PURE MUSIC

svara or the note has two main sources— *Sariira* or the human throat and *viiNaa* or the stringed musical instrument.

The following are the twelve aspects of *svaraatmaka gaandharva* — 1. *svara-s* or notes, 2. *Sruti-s* or quartertones, 3. *muurchana-s* or scales, 4. *graama-s* or groups of scales, 5. *taana-s* or patterns of notes, 6. *sthaana-s* or points of origin of notes, 7. *saadhaaraNa-s* or intermediaries, 8. *varNa-s* or combinations of notes, 9. *alankaara-s* or permutations of *varNa-s*, 10. *jaati-s* or melodies, 11. *dhaatu-s*, or

techniques of production of notes and 12. *vritti-s* or methods of employing the technique.

Although the above twelve aspects are generally common to both the human *viiNaa* or the throat and the musical instrument *viiNaa*, *vritti-s* and *dhaatu-s* pertain mostly to the instrument *viiNaa*.

The above twelve aspects of *svaraatmaka gaandharva* are explained briefly as under:

1. *svara-s* or notes: The notes are universal and are seven in number— *shaDja*, *rishabha*, *gaandhaara*, *madhyama*, *pancama*, *dhaivata*, and *nishaada* or sa, ri, ga, ma, pa, da, ni respectively which correspond to C, D, E, F, G, A and B in the diatonic scale of the west. The inter-relationship between these seven notes depending on the combination of quarter-tones is guided by four processes— *vaadii* or the life note in a *raaga* or melody, 2. *samvaadii* or the concordant to the life note, 3. *vivaadii* or the discordant to the life note and 4. *anuvaadii* or the subordinate to the life note.

2. *Sruti-s* or quarter-tones: The quarter-tones are twenty two in number. In the *shaDja graama* (the first group of scales of music evolved corresponding to South Indian or *karNatak* melody, *cittaranjanii*) the *Sruti-s* are three in *rishabha*, two in *gaandhaara*, four in *madhyama*, four in *pancama*, three in *dhaivata*, two in *nishaada* and four in *shaDja*. In the *madhyama graama* (the second group of scales of music evolved taking *madhyama* as *shaDja*), the *Sruti-s* are four in *madhyama*, three in *pancama*, four in *dhaivata*, two in *nishaada*, four in *shaDja*, three in *rishabha* and two in *gaandhaara*.

3. *muurchana-s* or scales: There are fourteen scales of music. Each *graama* or group of scales has seven scales. The seven scales in the *shaDja graama* are *uttaramandra*, *rajani*, *uttaraayata*, *suddha shaDja*, *matsariikrita*, *aSvakraanta*, *abhirudgata* which start with the first notes— sa, ni, da, pa, ma, ga, ri —respectively. Similarly in the *madhyama graama*, the scales are— *sauviiri*, *hariNaaSva*, *kaloopanata*, *Suddhamadhyama*, *maargi* (or *maargavi*), *pauravi*, *hrishyaka* which start with the first notes – ma, ga, ri, sa, ni, da, pa – respectively. All these fourteen scales are divided into four classes— *puurNa* or

heptatonic, *shaaDavita* or hexatonic, *auDavita* or pentatonic and *saadhaaraNakrita* or constituted with intermediaries.

4. *graama-s* or groups of scales : The groups of scales are two in number and are known as *shaDja graama* and *madhyama graama*. There is yet a third, *gaandhaara graama*, which has not been mentioned by **bharata**. However, the *madhyama* and *gaandhaara graama-s* have, by efflux of time, lost their significance.

5. *taana-s* or patterns of notes : The variations in the scales of music depending on hexatones and pentatones are called *taana-s*. The *taana-s* help or aid the development of the *muurchana-s*. In the *shaaDava-s* or hexatones, there are only six notes omitting one from normal heptatonic scale. In the *auDavita-s* or pentatones, there are only five notes, omitting two of the normal heptatonic scale. There are twenty-eight *taana-s* in the *shaDja graama muurchana-s* and twenty-one *taana-s* in the *madhyama graama muurchana-s* in the hexatonic scales and twenty-one *taana-s* in the *shaDja graama muurchana-s* and fourteen in the *madhyama graama muurchana-s* in the pentatonic scales, totalling eighty-four. In stringed instruments, there are two variations in the execution of the *taana-s* known as *praveeSa* and *nigraha* which depend upon the stress and intonation imposed on the *svara-s* or musical notes. The *taana-s* and *muurchana-s* are pleasurable both to the musician and to the listener.

6. *sthaana-s* or points of origin of notes : The chest, the throat, and the head are the points where from the notes emanate. The details have been discussed already in *kaakusvara vyanjana* on pages 88-90 of this monograph.

7. *saadhaaraNa-s* or intermediaries : There are two types of intermediaries known as the *svara saadhaaraNa* and *jaati saadhaaraNa*. In *svara saadhaaraNa* the intermediary note lies between two specified notes and in *jaati saadhaaraNa* the *raaga* or the melody rendered is intermediary between two specific melodies.

8. *varNa-s* or combinations of the notes : There are four classes of *varNa-s* — *aaroohi* or the ascending, *avaroohi* or the descending, *sthaayi* or the static, and *sancaari* or the transitory. The *alankaara-s*

which will be described below are dependent on the *varNa-s*.

9. *alankaara-s* or permutations of *varNa-s*: There are thirty-four *alankaara-s* depending on the nature of the *varNa-s* classified above. All the thirty-four *alankaara-s* have been defined by **bharata.** These *alankaara-s* are used in the *sapta giita vidhi* or the seven categories of songs, like *madraka* of the prepresentational rituals.

10. *jaati-s* or melodies: *jaati-s* which correspond to modern *raaga-s*, are eighteen in number and are clearly defined by **bharata.** Those dependent on the *shaDja graama* are seven— *shaDja*, *aarshabhi*, *naishaadi*, *dhaivati*, *shaDjoodiicyavati*, *shaDjakaiSiki* and *shaDja madhyama* and those dependent on *madhyama graama* are eleven— *gaandhaari*, *raktagaandhaari*, *gaandhaaroodiicyava*, *madhyamoodiicyava*, *madhyama*, *pancami*, *gaandhaara pancami*, *aandhri*, *nandayanti*, *karmaaravi* and *kaiSiki*.

Besides the above classification of the *jaati-s*, each melody has two variations— *suddha* or the pure and *vikrita* or the deplete. *shaaDji*, *aarshabhi*, *dhaivati* and *naishaadi* of the *shaDja graama* and *gaandhaari*, *madhyama* and *pancama* of the *madhyama graama* are reckoned as pure melodies and the rest are considered to be deplete melodies, since they do not contain all the qualities specified for a *jaati* or melody. The *shaDja kaiSiki* of the *shaDja graama*, *madhya-moodiicyava*, *karmaaravi* and *gaandhaara pancami* of *madhyama graama* are melodies with all the notes of the respective scales. In the rest, one or two notes may be absent. But, in no case should the *madhyama* note be left out since it is the best of the notes according to the sages who chanted the **saama veeda**.

The *jaati-s* have ten characteristics— *graha*, *amSa*, *taara*, *mandra*, *nyaasa*, *apanyaasa*, *alpatva*, *bahutva*, *shaaDava* and *auDava*.

The appropriate melodies that have to be employed for the production of particular *rasa-s* have been tabulated in Appendix-B.

11. *dhaatu-s* or techniques of production of notes: The *dhaatu-s*, in so far as the *viiNaa* is concerned, are four— *vistaara*, *vyanjana*, *karaNa*, and *aaviddha*. *vistaara* has four variations, *vyanjana* ten, *karaNa* five, and *aaviddha* five. Depending on the variations of

the *dhaatu-s*, four classes of melodies are obtained— *udaatta*, *lalita*, *roobhita*, and *ghana*.

12. *vritti-s* or methods of employing technique : *vritti-s* mainly pertain to instrumental music. There are three varieties of *vritti-s*— *citra*, *vaartika* and *dakshiNa*. The nature of a particular *vritti* is determined by the *vaadya* or type of instrument, *taala* or the time-measure, *laya* or the rhythm, *gati* or the tempo, *yati* or the speed and *maarga* or the manner of accompanying.

INSTRUMENTS

aatoodhya-s (*vaadya-s*) or the standard musical instruments are of four categories— *tata aatoodya-s* or the stringed instruments, *sushira aatoodya-s* (*vamSii-s*) or the wind instruments, *ghana aatoodya-s* or the solid instruments (the cymbals) and *avanaddha aatoodya-s* or the percussion instruments.

1. *tata aatoodya-s* or the stringed instruments : Among the stringed instruments, *viiNaa* is played with three different techniques — *tattva*, *anugata*, and *oogha*. In *tattva*, the instrument is played mainly to denote the rhythm, the time-measure etc. of a particular song. In *anugata*, the instrument is played to follow the tempo of the song. In *oogha*, the instrument is played to embellish the song with no particular significance attached to it. The *karaNa-s* employed in playing a *vipancii* or a *viiNaa* with nine strings are six in number— *ruupa*, *pratikrita*, *pratibheeda*, *ruupa seesha*, *oogha* and *pratiSushka*. The *vipancii* is played with a plectrum and the *citraa* or the *viiNaa* with seven strings is played with the nails of the fingers.

2. *sushira aatoodya-s* or the wind instruments : The flute, a wind instrument, is usually made out of bamboo and is called a *vamSii* (pertaining to bamboo). The notes in this instrument are produced by opening or closing the holes with the fingers. The *svara-s* and *graama-s* for this instrument are same as those for the *viiNaa*. Depending on the number of quartertones, the notes of this instrument are of three varieties— *dvika* or two, *trika* or three and *catushka* or four. The same are respectively known as *ardhamukta* or half open, *kampamaana* or pulsating, and *vyakta mukta* or fully

open.

The unison of notes produced by the human voice, the *viiNaa* and the *vamSii* is of great importance in rendering a song.

3. *ghana aatoodya-s* or the cymbals: The cymbal is popularly known as *taala* and is made usually in bronze. This is mainly an instrument used for *taala* or time-measure. The time-measure is also indicated by clapping both the hands or by beating on the lap with one hand. The time-measure is dependent on the fundamental units of time, the *kalaa-s* and *laya* or the rhythm.

4. *avanaddha aatoodya-s* or the percussion instruments: The percussion instruments are infinite in number. They are usually hollow instruments with the body or trunk open on one side or both the sides and are covered with animal membranes that have a uniform thickness. Among the percussion instruments, the *mridanga* belongs to the category of drums. Its body or trunk is hollow made of wood and covered on either side with loaded membranes. The head of the membrane on the right-side is permanently loaded with a paste of fine silt and the centre of the membrane on the left side is loaded every time with wheat or barley flour to ensure proper consonance with the main note.

ORIGIN OF MUSICAL INSTRUMENTS:

bharata narrated the story of the origin of various instruments thus: Sage **svaati** went to a lake to fetch water on a holiday when it was raining heavily. The torrents of rain, fast as wind, falling on the lotus leaves in the waters of the lake, excited the birds which produced inexplicable sweet sounds. **svaati** was astonished at the rich melodious sounds made by the falling water drops and the low, the medium and the high notes produced by the birds. He went back to his hermitage and pondered over the possibility of producing musical instruments incorporating these sounds. He sought the assistance of **viSvakarma**, the celestial architect, and constructed various drums including *mridanga*, *paNava* and *dardura*. He covered these instruments with animal membranes and

tensioned them with strings. He also constructed *jhallari*, *paTaha*, *muraja*, *aalingya*, *uurdhvaka* and *ankika* bearing in mind the pattern of the celestial drum, *dundubhi*. The highly creative and imaginative **svaati** further constructed several instruments in wood and iron and covered them with animal membranes.

Major and minor instruments: Among the stringed instruments made in wood, *vipancii* and *citraa* types of *viiNaa* are major instruments while *kacchapii*, *ghooshaka* etc., are minor instruments.

Among the percussion instruments, the *tripushkara* or the three drums viz., *mridanga*, *paNava* and *dardura* are the major instruments and *jhallarii*, *paTaha* etc., are the minor instruments.

There is no musical instrument that is not capable of being used in one or the other of the ten forms of plays viz., *daSaruupaka-s*. Depending on the *rasa* and *bhaava* portrayed, some times the stringed instruments may gain importance and some times the covered instruments may preponderate while at other times all the instruments may play an equally important part.

TAALA:

taala or the time-measure is based on the basic unit of time, the *kalaa*. The exact time the *kalaa* takes is not known to correlate it with the western unit of time, the second. According to various interpretations given, the *kalaa* appears to vary from a split-second to several *nimeesha-s*. The *nimeesha* may be interpreted as a part of a split-second and even then the *kalaa* varies from a split-second to several seconds. The above interpretations of time intervals appear to be too long according to the modern concept of time.

There are two standard *taala-s* or time-measures known as *caturaSra* and *tryaSra*. There is also a *miSra* (or *sankiirNa*) *taala* or derived time-measure which includes the qualities of both the time-measures. *caccatpuTa taala*, *caacapuTa taala* and *shaT-pitaaputraka taala*, respectively belong to the categories of *caturaSra*, *tryaSra* and *miSra taala-s*.

Besides the above three *taala-s*, there are two more derived *taala-s* from the *tryaSra taala* viz., *samparkeeshTaaka* and *udghaTTa.* There are yet other derived time-measures governed by 5, 7, 9, 10 or 11 *kalaa-s* which are used in pure dance.

The execution of the *taala-s* involves acts that produce and do not produce, sound. They are known as *saSabda kriya-s* and *niSSabda kriya-s*, respectively.

There are twenty aspects of *taala-s*, like *aavaapa* and *nishkraama*, which have been elaborately described by **bharata**. He has also described some fifteen aspects to be observed while playing the three types of drums like *akshara-s* and *maarga-s*.

The location and orchestration of instruments for various purposes has been clearly explained by **bharata**. He has also described the shapes and qualities of various instruments and the materials with which they are to be made of.

SONG

A literary composition with meaningful words conforming to the principles of music viz., *svara* and *taala*, is called a *pada* or a song. A song is also called a *dhruvaa* because the pattern of letters, *varNa-s*, *alankaara-s*, *laya-s*, *jaati-s* and *paaNi-s* are well established in it. **bharaṭa** has devoted an entire chapter (XXXII) to *dhruvaa gaana* or the composition and singing of songs.

The nature of the theme, play and character, the *rasa* and *bhaava* to be portrayed, the time, place and occasion, the age and state of mind of the character have to be borne in mind when a *dhruvaa* is composed or sung. The subject matter of the *dhruvaa* is such a one that it cannot be incorporated in the regular dialogue of a play.

dhruvaa-s are derived from the various metres, discussed on page 84 of this monograph. The primary classes of *dhruvaa-s* are sixty-four in number. In some of the *dhruvaa-s*, the number of syllables in each line is equal in number and relates to *sama vritta* type. In others, the *vritta-s* used relate to *vishama* and *ardhasama* types. There are 285 *sama vritta dhruvaa-s*, 110 *vishama vritta dhruvaa-s*

and 110 *ardhasama vritta dhruvaa-s.*

There are five factors that are responsible for defining the type and nature of *dhruvaa-s.* They are— 1. *jaati* or class which is determined by the number of syllables in the metre, 2. *prakaara* or variety which is determined by the number of syllables being odd or even, 3. *pramaaNa* or standard which is determined by the number of the *kalaa-s* employed in the song, 4. *naama* or the name that is given to the *dhruvaa* depending on the context and 5. *sthaana* or the situation.

The situations in which *dhruvaa gaana* is employed are five— *praveeSa* or during the entry of character(s), *nishkraama* or at the time of the exit of character(s), *aaksheepa* or at intervals in pure dance, *prasaadana* or during the change of *rasa-s* and *antara* or at times when characters are subject to high emotions.

A *dhruvaa* sung at the time of the entry of a character is called *praaveeSikii dhruvaa.* A *dhruvaa* sung at the time of the exit of a character is called *naishkraamikii dhruvaa.* A *dhruvaa* employed in pure dance when such dance-steps are interrupted is called *aaksheepikii dhruvaa.* A *dhruvaa* employed in diverting the attention of the audience enjoying a particular *rasa,* into appreciating the *rasa* of the moment is called *praasaadikii dhruvaa.* A *dhruvaa* employed in situations when a character is over-weighed by emotions (as in swoon, fall, grief, stupifaction, extreme anger, intoxication and sleep) is called an *antaraa dhruvaa.*

bharata has fully explained the prosody, metre and its divisions, the unison of *rasa* and *bhaava,* the similies to be employed, the content, the language, the unit of time and the usage of the *dhruvaa-s* in the various types of *dhruvaa gaana.* **bharata** has also defined the various songs to be employed in the prepresentational rituals.

gaana alone cannot create *rasa,* hence *dhruvaa gaana* should not be used in and out of place.

QUALITIES OF MUSICIANS :

Vocalists and instrumentalists must possess various qualities

so that the music provided by them is pleasurable to the audience and promotes the proper *rasa*. Singers are both men and women. A male singer must be youthful, have a pleasant voice, and should be thoroughly conversant with *laya*, *taala* etc. A female singer must have a good appearance, be brilliant and calm, possess a melodious voice, be conversant with all the types of *taala* and should have the mental make-up to sing in consonance with an orchestra. **bharata** has apportioned *paaThya* or text to men whose voices are naturally rich and *gaana* or singing to women whose voices are naturally melodious. It may be interpreted here that **bharata** has envisaged the rendering of the text proper of the song by men and the further musical elaboration or rendering by women.

A *viiNaa* player must be untiring and must be an expert in handling the *citraa* type of *viiNaa*. A flute player must be physically strong, steady and must have long breath.

It has already been mentioned that the chest, the throat and the head are the points of origin of sound and a voice that sustains its melodiousness in respect of music rendered from all the three points of origin is called *tristhaana Soobhi* or pleasant in all the three phases.

bharata has clearly specified the qualities and defects of human voices and stated that defective voices should not be used in singing.

It may be mentioned here that if **bharata** has mentioned in his work **naaTya Saastra** only some of the main aspects of the music of his time, it is to be understood that he has confined himself to the music that is pertinent to *naaTya* only. There are various other aspects in the development of music which are very vast and all of them are not available to us today. It may also be mentioned that the technical terminology used by **bharata** has mostly become obsolete or has since acquired a different meaning by efflux of time. For instance, **bharata** used the word *jaati* to mean a melody while at the present time it is called a *raaga*.

CHAPTER FIFTEEN

THE THEATRE

TYPES OF THEATRES

As ordained by **brahma**, **viSvakarma**, the celestial architect, designed three main types of theatres— *vikrishTa* or rectangular, *caturaSra* or square and *tryaSra* or triangular— depending on their physical form. These three main types have been sub-divided into three categories—*jyeeshTha* or large, *madhyama* or medium and *avara* (*kanishTha*) or small (ch. II). This division is based on the respective dimensions. In all, there are nine different types of theatres depending on their shapes and sizes. The dimensions of these theatres are given in *hasta-s*, each *hasta* measuring 18″ or 1½′ and in *danDa-s*, each *danDa* measuring 72″ or 6′. Based on this, the measurements of the nine types of theatres are now given below, in feet:

Rectangular –	large.	... 162′ X 81′
,,	medium.	96′ X 48′
,,	small.	48′ X 24′
Square –	large.	... 162′ side.
,,	medium.	96′ side.
,,	small.	48′ side.
Triangular –	large.	... 162′ side.
,,	medium.	96′ side.
,,	small.	48′ side.

Sketches of the three main types of the theatres are given in Appendix G.

Among the three sizes, the large sized-theatre is intended for the gods, the medium for the kings and the small for others. Obviously the sizes given have been based on the probable magnitude of the audiences in any particular place and relate also to the availability of space for the construction of a theatre.

bharata has mentioned that among the three categories the medium-sized theatre is the ideal one. In such a theatre, speech and song have good audibility and facial expressions, in which the glances of the eye are the life-force, have good visibility. On the other hand, if the theatre is large, there is the danger of the diction not being heard properly as a result of reflection of sound (the reverberation time being too high) and facial expression will not be clearly seen.

bharata has elaborately described the construction of a *madhyama vikrishTa naaTyagriha* or a medium-sized rectangular theatre and in the case of medium-sized square and triangular theatres described the essential principles leaving out the common aspects that have been enunciated earlier. In fact, the underlying principles are equally applicable to other types of theatres. It may be mentioned here that the acting area in a triangular theatre will also be triangular or rather trapezate, whereas it is always oblong in the rectangular and square theatres.

MEDIUM-SIZED RECTANGULAR THEATRE

Before starting the construction of the theatre, the place and the soil have to be carefully chosen. After proper place has been selected, earth should be dug sufficiently deep and the soil should be cleared of all extraneous matter such as bones and roots. Then the ground should be rammed and levelled. Measurements of the theatre should be marked out on the ground with a strong white spun cord. It was considered ominous if the cord broke and **bharata** enumerated the evils that would befall the owner of the theatre and the country if the cord broke at different places. It may be construed from this that abundant caution was necessary in ensuring correct measurements.

The rectangle thus marked out should have a length of 96′ and width of 48′. This rectangle is divided equally to form two squares, each with a 48′ side. The western part is horizontally divided into two equal parts each measuring 24′ X 48′. The rear part of this rectangle forms the *neepathya griha* or the green

rooms and the front part forms the stage. The stage is again equally divided horizontally to form two rectangles of 12′ X 48′. A raised platform measuring 12′ X 12′ is centered in the rear half and is called the *ranga Siirsha*. The front half of the stage is called *ranga piiTha*, or the acting area, with a proscenium opening 24′ wide and 12′ deep with two *mattavaaraNii-s* or vestibules measuring 12′ X 12′ on either side. These also serve as the wing-space. On either side of the *ranga Siirsha* there are entrances from the green rooms, through which the actors and actresses enter, after completing their make-up and costume and wait for their entry on to the stage.

Based on this design, the foundation is laid on an auspicious occasion. Sacrifices are offered to the presiding deities. Initially pillars are erected at the four corners of the theatre. Then the other pillars, entrances and walls are completed.

On either side of the *ranga piiTha* or the acting area, *mattavaaraNii-s* or vestibules are constructed. They should be at a height of 1½ *hasta-s* or 27″ from the level of the auditorium and level with the acting area. The *ranga Siirsha* is intended for the vocalists and instrumentalists and should be filled with black-cotton soil and be perfectly level. *shaDaaruka* or six-pillared wooden design should be constructed behind the *ranga Siirsha* and provision has to be made for a *yavanikaa* or a back-drop coinciding with the back line of the *mattavaaraNi-s*.

The woodwork used in the construction of the theatre should have decorative designs. The brick work is to be completed with necessary entrances avoiding any pillars opposite the door-ways.

The entire theatre should be in the shape of a cave and should be a *dvibhuumikam* or of two floors or levels. Adequate ventilation should be provided with small-sized ventilators maintaining clarity of diction and music. The positioning of these ventilators should be such that they ventilate the theatre well and in no case should they create a draught. Decorative designs are to be painted on the walls at suitable places.

The seating gallery starts 12′ away from the stage. The first

step of the 24′ wide gallery is 18″ high from the flour of *ranga manDapa* or the auditorium. The rises thereafter are 9″ high and the treads are 18″ broad. **bharata** appears to have provided the first rise of the seating gallery to be 18″ as against the other rises of 9″ only, taking into consideration the fact that the stage itself is 27″ high and so it would be uncomfortable if the first rise was at all smaller. Thus, there will be 24 rows of seats with 18 persons in each row. Hence, the total accommodation will be 432 seats.

The top most seating line in the gallery will be 18′–9″ high. The top-line of the proscenium may be surmised to be 14′–3″ high from the ground level considering the height of the proscenium opening to be 8 *hasta-s* or 12′, ensuring perfect visibility of whatever is happening in any part of the acting area. The carefulness with which **bharata** visualised the vertical sight lines as well, about two milleneums back, is really amazing. It may also be noted that there will be a space of 12′ on three sides of the seating gallery thus providing adequate access to the seats.

The above is a brief description of the construction of a medium-sized rectangular theatre. Various interpretations have been given to the technical terms used in **naaTya Saastra** like *ranga Siirsha*, *mattavaaraNii*, *shaDdaaruka*, and *dvibhuumikam*. Even by the time of **abhinavagupta**, these terms acquired various meanings. The present work, confines itself mostly to the opinions expressed by **abhinavagupta.** It may be mentioned that many modern commentators have also accepted this view point. There may be differences of opinion regarding the detail but there has been no difference of opinion at all in so far as the main divisions of the theatre and other important aspects are concerned.

The *neepathya griha* or green room has two door-ways on either side of *ranga Siirsha*. So it may be interpreted that the green room is divided into two parts, one for men and the other for women.

WORSHIP OF THE PRESIDING DEITIES

In chapter two of this monograph mention has already been made about the *ranga deevata-s* or the presiding deities that control the various aspects of the theatre. These presiding deities are to be worshipped not only at the time of construction of the theatre (ch. III) but also at the beginning of each performance in the theatre (ch. V). Such a worship augurs well for the proprietor, the country and the people.

It was stated that if the worship is either totally neglected or offered carelessly, play-production will not be smooth and the result would be worse than the devastation caused by a fire fanned by a strong wind. One who constructs a theatre disregarding the principles laid down will lose every thing and will be reborn in the lower order of animals. When the presiding deities are properly worshipped, they bless the artistes with respectability. The *ranga puuja* has to be performed by the *suutradhaara* or the director, who is well-versed in the arts and sciences connected with the theatre. He should also be physically and mentally clean, be cool and devoted to the theatre. Finally this worship is deemed to be as great as the performance of a *yagna* or a holy sacrifice.

PREPRESENTATIONAL RITUALS

The procedure that has to be followed before a play is presented on the stage is called *puurvaranga vidhi* or prepresentational rituals. There are nineteen aspects to the *puurvaranga vidhi* incorporating the use of stringed, percussion and rhythm instruments, vocal music, speech and dance (ch. V). The first nine of these are *antaryavanika anga-s* or those that are performed behind the curtain and the rest are *bahiryavanika anga-s* or those that are performed in front of the curtain i. e., in the acting area. In fact, these ten aspects include the actual use of dance and song accompanied by a complete orchestra.

The nine aspects that are included in the *antaryavanika anga-s* are— 1. *pratyaahaara* or the placing of the musical instruments in their proper order (*kutapa vinyaasa*), 2. *avataraNa* or the musicians

and instrumentalists taking their places, 3. *aarambha* or exercising the voices (*aalaapana*) before a song is rendered, 4. *aaSraavaNa* or tuning the instruments, 5. *vaktrapaaNi* or rehearsing the different ways of playing the musical instruments, 6. *parighaTTana* or sounding the musical notes on stringed instruments, 7. *sanghooTana* or testing percussion instruments, 8. *maarga aasaaritaa* or testing the combination of stringed and percussion instruments and 9. *aasaaritaa* or practising the rhythms.

The placing of the drums in the rear and the *viiNaa* and other musical instruments in the front in *kutapa vinyaasa* amazingly agrees with the placing of the instruments in a modern orchestra and is illustrated in Appendix G.

The above nine aspects take place on *ranga Siirsha*, behind the curtain.

The ten aspects that take place in front of the curtain i. e., in the acting area proper are— 1. *giita vidhi* or offer of prayers to gods, 2. *utthaapana* or beginning of *naandii* or benediction, 3. *parivartana* or offer of prayers to the presiding deities covering the entire acting area, 4. *naandii* or benediction proper, 5. *Sushka avakrishTaa dhruvaa* or rendering bare musical notes to rhythm in praise of *jarjara* or the flag-staff of **indra**, 6. *ranga dvaara* or the entry of characters into the stage, 7. *caarii* or amorous expression, 8. *mahaacaarii* or furious expression, 9. *trigata* or discussion about the current production between the *suutradhaara* or director, the *paaripaarSvaka* or assistant and the *viduushaka* or jester (clown) and 10. *praroocanaa* or introduction of the play to the audience.

The prepresentational ritual incorporating *taanDava nritta* or pure dance is called *citra puurvaranga* and that without dance is called *Suddha puurvaranga*.

The rituals have been prescribed not only for warding off impediments but also to entertain the audience with music and dance and to create the necessary atmosphere in the auditorium for a proper reception of the play.

The *suutradhaara* and his associates, after performing the *trigata* make their exit. It may be noted here that the *dhruvaa-s* and speeches in the *puurvaranga vidhi* are improvised by the *suutradhaara* and his associates and do not form part of the text of a play.

Then the *sthaapaka* (one who puts the play on its proper footing on the day of the performance) who has the same qualifications and appearance as that of the *suutradhaara* enters the stage and performs *praroocanaa*. During the *praroocanaa* he introduces the author and his work to the audience. The *sthaapaka* makes his exit and the play starts.

bharata has enumerated nineteen aspects in the prepresentational rituals. But only two of them have come to stay viz., *naandii* and *praroocanaa*. In fact, **bharata** himself has stated thus : "In the prepresentational rituals, excess of dance and music is to be avoided since strained actors are incapacitated from producing the various *rasa-s* and a tired audience loses the mood to appreciate the play, resulting in the failure of a production."

bhaasa in his plays eliminated the *sthaapaka* and abridged the rituals by making the *suutradhaara* himself introduce the play. He does not even mention the name of the author as a result of which the authorship of the plays attributed to **bhaasa** has been questioned. **bhaasa's** plays start with the entry of the *suutradhaara* whereas other Sanskrit plays start with a *naandii*.

STAGE DIVISION

On an examination of the Sanskrit plays, it would be obvious that the plot is woven round places in *svarga* or the heaven, *martya* or the earth and *rasaatala* or the sub-terranean world. The locations again are the sky, water, earth, forests, highways, mountains, palaces etc. An author in a *Sravya kaavya* or an auditory work indicates them through the speeches of the characters and other descriptive processes. In so far as a *driSya kaavya* or a play is concerned, it is necessary that these have to be shown on the stage itself. Sometimes it is not possible to present them on the stage as they are. So **bharata** has developed

a technique to indicate the various places in the three worlds. This technique is called *kakshyaa vibhaaga* or stage-division, which in fact is not a physical division but is a highly imaginative one (ch. XIII).

If a character passes from one area of the stage to the other, such a movement indicates a change of place. Thus the entire stage division is indicated through movements alone. **bharata** in ch. XII has indicated the way in which going up a stair-case, wading through water etc., are to be established on the stage. All the stage divisions are thus established in Sanskrit Drama through expressive movement. That is why Sanskrit Drama gives a greater importance to *abhinaya* or histrionic expression in preference to either settings or scenery. It is interesting to note that even Aristotle has given less importance to spectacle.

In this *kakshyaa vibhaaga* there are three important divisions of the stage— *baahya kakshyaa* or the fore stage, *madhyama kakshyaa* or the centre stage and *aabhyantara kakshyaa* or the rear stage. A character appearing in the rear area is understood to be inside a palace or on a high mountain or in heaven. Similarly a character in the centre stage is in between the exterior and the interior, may be the foyer of a palace, the portico of a house, a drawing room or a garden. When a character is in the fore stage, it is to be understood that he may be travelling, walking along a road, riding a horse and so on. If the entry or exit of a character is from or to the outside, it should always be to or from the fore stage. Such entries and exits must confine themselves to the same door-ways. The modern stage division, which concentrates more on settings and scenery rather than on expressive movemehts is not found in toto in **bharata's naaTya Saastra**, but it is obvious that he gave due importance to the stage division, be it for a different purpose.

If a character walks for a long time in a particular area, it has to be construed that the character has covered a long distance. Similarly medium and short distances have to be indicated. Such a type of acting without speech is called mime in modern parlance.

So it can be stated that **bharata** had an intimate knowledge of the use of mime and used it in play-production.

When an actor enters the stage from outside and after the stage business is over he exits, he should use the same passage on both occasions. If on the other hand the actor has to go into the interior apartments having entered the stage from outside, he has to use a completely different passage. Therefore, it is clear that **bharata** has bestowed the necessary attention on entries and exits.

CHAPTER SIXTEEN

SUCCESS OF PRODUCTION

The total success that is achieved in a play-production through the efforts of the author, the director and his assistants, the actors and the actresses, the artisans, the responsive encouragement given by audience and through the grace of God is called *siddhi*. Thus *paatra* or the actor, *prayooga* or the technique of production and *samriddhi* or the richness contribute to the success of a production.

Intelligence, good looks, sense of rhythm, knowledge of emotions and *rasa-s*, suitability to the role, inquisitiveness, receptive and retentive faculties, clear voice, steadiness and enthusiasm are the qualifications of actors and actresses.

Good vocal and instrumental music, good diction, histrionic expression based on science and tradition are the essentials of a *prayooga* or production.

Proper ornaments, garlands, jewellery, costumes, modelled miniatures and specialised make-up are the equipment necessary for *samriddhi* or richness of production.

When all the above three aspects are properly co-ordinated, a play-production attains success.

It is worthwhile recapitulating, at this stage, that *naaTya* or drama is a society art, a comprehensive art and a co-operative art. These three aspects, put together, satisfy the modern concept of a Total Theatre. The problem of Total Theatre has been baffling the Western and the Eastern theatre. In other countries and in the West in particular, there exist various forms of plays like the opera, the ballet, the pantomime and the straight play. But in India, *naaTya* or drama is a combination of various forms mentioned above as it includes music, dance, mime and verse besides the text in prose. The concept of Total Theatre, although not expressed in the same modern phraseology, has been handed over by **bharata** through his **naaTya Saastra** and later reiterated by the dramatist-king **Sriiharsha**, as has been explained in the third chapter of this

monograph. **bharata** as well as **Sriiharsha** have clearly stressed the importance of audience participation in a play-production. **bharata** referred to the *sumanaska-s* (*sahridaya-s*) or the refined and the sympathetic audience while **Sriiharsha** referred to the *guNa graahiNii parishat* or the appreciative audience. Thus, it is obvious that the Total Theatre is a living form in India since the advent of drama.

siddhi or success attained in a play-production is a pointer to the successful culmination of the co-ordinated efforts put in by the actors and the actresses. Not only that. It is deemed a success only when the production produces the *rasa* experience in the audience. In Ch. XXVII, **bharata** explained *siddhi* or success of production from the point of view of actors and actresses and the audience participation therein.

Even competent actors some times are subject to failures. These failures are of two kinds— *aadhyaatmika* or pertaining to personal impediments and *aadhidaivika* or pertaining to extraneous impediments. A production will be successful only when it is devoid of failures and achieves the desired effect. *siddhi* or success is of two types— *maanushii siddhi*, relating to human effort and *daivii siddhi*, relating to divine blessings.

maanushii siddhi includes the encouragement given by the audience in correct situations through their own reactions which are of two kinds— vocal and physical. The former consists of smile, laughter, excitement, exclamations and tumultuous cheering, and the latter consists of horripilation, thrill, standing up with excitement, throwing out ones arms and approbation.

IMPEDIMENTS

ghaata-s or impediments are caused by circumstances which are *daiva samuttha* or unforeseen, *para samuttha* or impersonal and *aatma samuttha* or personal.

A tempest, a fire accident, the collapse of a part of the theatre or the entry of dangerous reptiles or animals into the auditorium are all *daiva samuttha* or unforeseen and are regarded as divine impediments since human agency has no control over them.

The *para samuttha* or impersonal impediments are caused by persons possessed by jealousy and rancour.

Unnatural histrionic expression, taking up an unsuited role, forgetting the dialogue, stuttering, delivering the dialogue of another character, unwarranted eloquence, improper use of hand props and jewellery, improper enunciation of a dialogue, delivering a dialogue from a different play, improperly modulated delivery, delayed entry into the stage, improper orchestration etc., are the *aatma samuttha* or personal impediments. These can be avoided if proper care is taken and hence they have been classed as *aatma samuttha* or personal.

A play-production may not attain the desired success on account of three more types of impediments. Firstly, a single major mistake continued throughout the play may spoil the entire play. Secondly, a mistake however small it may be, occuring throughout the production, not only spoils the production but ruins the play itself. Thirdly, minor blemishes in a production reduce the standard of success.

The over-enthusiastic producer or actor who is not well-versed in methods of production and who does not bestow proper attention and time on the rehearsals, fails to produce the desired effect on the audience, becomes a laughing stock. He is also considered as an impediment. This is as true then and as it is now.

Success is also impaired when a play is produced at improper times of the day. The proper times for the production of plays are the forenoon, the afternoon, the evening and the early morning. Therefore plays should not be produced at mid-day, mid-night and at prayer or lunch and dinner times. **bharata** has also mentioned the types of plays that should be produced at the indicated times.

All these impediments, minor or major, interrupt play-production in one way or the other and impair the richness of the production.

TYPES OF PRODUCTION

Production of plays in general can be divided into two catego-

ries, viz., *aaviddha prayooga* or vehement production and *sukumaara prayooga* or delicate production. In an *aaviddha prayooga* or a vehement production violent expression as in wars, occult powers as in magic, elaborate settings and costumes, are used. In this type, a large number of men and fewer women participate. Among the *daSaruupaka-s, Dima, samavakaara, vyaayooga*, and *iihaamriga* are the plays that come under this category, in which most of the characters pertain to the classes of *deeva-s, daanava-s*, and other persons of a virulent disposition. In the second type, *sukumaara prayooga* or delicate production, the characters are all human beings and there is no restriction on the number of women characters. *naaTaka, prakaraNa, prahasana, bhaaNa, viidhii* and *anka* are the plays that belong to the second category among the *daSaruupaka-s*.

It may be worthwhile mentioning here that in order to attain *siddhi*, care should be taken to see that ideas and actions pertaining to the superior characters should not be developed in medium characters and those of the medium characters in the inferior characters. It is only when the actors in superior, medium and inferior classes of characters portray the respective emotions pertaining to the *rasa-s* concerned and when the mental and physical reactions of the characters are projected through variegated expressions that drama achieves its purpose. The director should group the characters and situations in a proper way and weave them into a continuous form in a drama just as a garlander picks up various flowers with different hues and fragrances and makes an excellent garland out of them.

COMPETITIONS IN DRAMA

Artistes and associations that take part in dramatic competitions are motivated by either jealousy, competitive spirit, desire to win prize money or a trophy or under orders of the Government. In such cases, the organisation of competitions, conduct of business, facilities for production of plays and the decision given should be just and unbiassed. The judges should be seated comfortably about 18′ away from the stage and should have concentration and clear

thinking. They should maintain a record of merits and demerits with the help of scribes if necessary and finally record the degree of achievement. A judge should not take into account the demerits that have disturbed the play for which the director or the actors are not responsible. They should record only the demerits in a drama in so far as the play and its production are concerned. In other words, *aatma samuttha* or personal impediments only should be considered and not the other two.

The decision on the the best performance should be in favour of one that attains a high degree of perfection and has the fewest demerits. This decision is communicated to the authorities and the trophy is awarded. In cases where two productions attain the same degree of perfection, the final decision is left to the authorities and if they also feel the same way, the trophy should be awarded to both the parties.

In judging dramatic productions, the following ten persons should be appointed as judges to look after the respective aspects in which they are experts— 1. an expert in *yagna* or holy sacrifice for judging the presentation of a sacrifice and allied matters, 2. an actor for histrionic expression, 3. a prosodist for prosody and rhetoric, 4. a grammarian for diction, 5. an expert in archery for the use of arms, 6. a king for royal matters, 7. a painter for make-up, costume and settings, 8. a courtezan for love affairs, 9. a musician for music and 10. the chief of protocol for observance of proprieties. If there is a difference of opinion among the judges in respect of *Saastra-s* or technical knowledge, standard books on the subject should be taken as the authority. But, if the difference of opinion is in respect of characters, the ten judges should pool their expert knowledge and arrive at a decision.

A person appointed to judge the *daSaruupaka-s* or the ten forms of drama should possess the following qualities: good character, high descent, calm behaviour, repute, righteousness, expertness in all branches of histrionic expression including music, alertness, honesty, understanding, equanimity, discernment, knowledge

of dialects, grammar and prosody, *bhaava-s* and *rasa-s*. He should not be young.

THE AUDIENCE

Persons who are undisturbed, clean, imaginative, sympathetic and unbiassed are qualified to be in the auditorium as *preekshaka-s* (literally, spectators) or the audience for witnessing a play. Such persons vibrate sympathetically to pathos, grief and joy. Those that experience the emotions of a character immediately as they are expressed on the stage and react angrily to anger, become frightened by fear, enjoy joyousness and grieve at the grief are reckoned to be good audience. However, it is not possible to have all these qualities in any single individual in any auditorium. Various sections or individuals in the audience react differently. One enjoys the sets and the make-up, another enjoys the actions and the speeches, a third enjoys the music and dance and a fourth enjoys the expression of emotions, depending upon his own personal disposition or experience in respect of the incident or incidents portrayed on the stage.

Generally, the young react to expression of love, the learned to an intelligent interpretation, the rich to topics of wealth, the dispassionate to topics of salvation, the valient to a show of valour, fury and war, the wise to expression of philosophical thought, children, idiots and women to humour, make-up and costume. In short, a person who reacts sympathetically to a particular *bhaava* or emotion expressed on the stage and experiences the enjoining *rasa* is regarded as a good member of the audience irrespective of the category to which the person belongs. All this is on the positive side.

On the negative side, persons who do not have an innate desire in them to witness a drama or who do not react sympathetically to the expression of emotions on the stage are not qualified to be in the audience.

It is only when all the aspects mentioned in this chapter are carefully adhered to that success of production is achieved or *siddhi* is attained, maintaining the totality of the theatre.

APPENDICES

APPENDIX A

(CHAPTER ONE – PAGE 5)

DETAILED CONTENTS
of
bharata's naaTya Saastra

Seriatim in the four volumes published in the Gaekwad's Oriental Series, Baroda.)

VOLUME I

CHAPTER I

naaTyootpatti or origin of drama (127 stanzas) :

bharata's vow – questions of the sages – circumstances leading to the creation of *naaTya* or drama – creation of **naaTya veeda** by **brahma** – making over of **naaTya veeda** by **brahma** to **bharata** – the hundred sons of **bharata** – purpose of the delicate mode of expression – creation of the twenty-four *apsaraa-s* or nymphs by **brahma** – the first play produced during festival of **indra's** flag – presentation of gifts to the actors and actresses – grievances of the demons – disturbance to the production of the play – origin of **indra's** flag-staff – the first built-theatre – parts of the theatre – presiding deities – pacification of the disturbing elements by **brahma** – nature and purpose of drama – definition of drama – benefits of prepresentational rituals.

CHAPTER II

naaTya manDapa-s or theatres (105 stanzas) :

Questions of the sages – types of theatres – standards for theatres – ideality of the medium theatre – clearing the soil – dimensions – construction of the medium rectangular theatre – establishment of four pillars representative of the four castes – side wings or wing-space – rear and front halves of the stage – divisions thereof – sculpture – construction of walls – shape of the theatre – paintings on the walls etc. – construction of the square theatre, details thereof – seating arrangements – entrances – construction of the triangular theatre.

CHAPTER III

ranga deevataa puuja or worship of the presiding deities of the theatre (102 stanzas) :

The theatre deities to be worshipped – establishing the deities – the chants – benefits of worship of the deities.

CHAPTER IV

taanDava or pure dance (320 stanzas) :

Production of two plays in the presence of Lord **Siva** – incorporation of pure dance in the prepresentational rituals – bases of pure dance – uses of *karaNa-s* – detailed description of 108 *karaNa-s* – detailed description of 32 *angahaara-s* – *reecaka-s* or movements of four main limbs – *pinDii bandha-s* or group dances – definition of *taanDava* – purpose of *nritta* or pure dance – question of the sages – *aasaarita prayooga* etc., or presentation of dance, music and song as part of prepresentational rituals – *geeta vidhi* or details of song – delicate type of pure dance – exclusions of pure dance – procedure for the use of drums etc.

CHAPTER V

puurva ranga vidhaana or prepresentational rituals. (174 stanzas plus 40 stanzas deemed to be spurious) :

Questions of the sages – definition of prepresentational rituals– details of rituals carried on behind the curtain – details of the rituals carried on in front of the curtain – ritual without song – ritual of the *caturaSra* type – covering the entire stage with song and dance – benediction etc. – *trigata* or discussion between the director, his assistant and the jester – rituals in the case of a *tryaSra* type – ritual inclusive of dance – instructions in respect of songs, instruments and pure dance – introduction of the play – benefits of prepresentational rituals.

CHAPTER VI

rasa-s (83 stanzas with many prose passages) :

Questions of the sages – infiniteness of knowledge – essence of **naaTya veeda** or science of drama in its eleven aspects – brief definitions – *rasa-s* – emotions – types of histrionic expression – schools of acting – modes of expression – regional identity – success – musical notes – instruments – song – types of theatres – the principle of *rasa*, explanation thereof – deities for various *rasa-s* – main and subsidiary *rasa-s* – details of *rasa-s* – *Sringaara* or amorous – *haasya* or humorous - *karuNa* or pathetic – *raudra* or furious – *viira* or valorous – *bhayaanaka* or horrific – *biibhatsa* or repugnant – *adbhuta* or wondrous– varieties thereof – *Saanta rasa* or blissful *rasa* (deemed to be a later interpolation).

CHAPTER VII

bhaava-s or emotions (121 stanzas with many prose passages) :

bhaava or emotion – *vibhaava* or determinant – *anubhaava* or consequent – their inter-relationship – configuration of emotions –

the importance of *sthaayi bhaava-s* or static-emotions – *sancaari (vyabhicaari) bhaava-s* or transitory emotions – *saattvika bhaava-s* or responsive emotions – main and supporting *rasa-s*.

VOLUME II

CHAPTER VIII

uttamaanga abhinaya or expression with the head (177 stanzas) :

Questions of the sages – infiniteness of *abhinaya* or histrionic expression – expression through movements and gestures – action with the head – *rasa drishTi-s* or *rasa* glances – emotional glances – static emotional glances – transitory emotional glances – action with the pupils – various ways of looking at objects – action with the eye lids, the eye brows, the nose (nostrils), cheeks, the lower lip and the chin – colours of the face – action with the neck.

CHAPTER IX

anga abhinaya or expression through gestures and limbs (283 stanzas) :

hasta abhinaya or expression with the hands – 24 single-hand gestures – 13 coupled-hand gestures–execution of hand gestures–30 hand gestures pertaining to pure dance – general action with arms – *karaNa-s* of hand gestures – movements of arms – action with the chest, sides, belly, waist, thighs, shanks and the feet.

CHAPTER X

caarii vidhaana or varieties in foot-work (103 stanzas) :

Foot-work with the feet touching the ground and its uses – foot-work with raised feet – static postures for men – modes of piercing and cutting the limbs of the body in fights – keeping the body trim – postures for handling the arrow and the bow – physical exercise and its importance.

CHAPTER XI

manDala-s or combinations of foot-work (70 stanzas) :

Combinations of foot-work – *manDala-s* with raised foot – *manDala-s* with the feet touching the ground.

CHAPTER XII

gati pracaara or varieties of gait (236 stanzas) :

Entry of characters on to the stage – rhythm and time-measure pertaining to various *rasa-s* – gaits pertaining to *kaancukiiya-s*, the sick, the long-distance traveller, the stout, the intoxicated, the mad, the deformed, the jester, persons of the inferior category like

the personal aide, the inconsequential etc., the birds and the animals – standards for drama – static postures for women – gaits of women in covering the stage (acting area) – gaits of children and eunuchs – taking up unnatural roles – sitting and reclining postures. (A different version of this entire chapter, found in some manuscripts has been printed at the end of this chapter. It contains 248 stanzas).

CHAPTER XIII

kakshyaa vibhaaga or stage division, *pravritti* or regional identity and *dharmii* or school of acting (87 stanzas) :

Stage division – open-air performances – entries and exits – stage division for the celestials – regional identity – variations according to geographical divisions – two types of covering the stage (acting area) – two types of production – schools of acting – *looka dharmii* or realistic school – *naaTya dharmii* or conventional school – particulars thereof.

CHAPTER XIV

vyaakaraNa or grammar and *chandah* or prosody (133 stanzas) :

Grammar – importance of speech in Sanskrit – vowels and consonants – the bases of their origin – nouns etc. – two types of creative works – 26 types or metres – 13,42,17,726 varieties of stanzas – *trika-s* or units of three letters – number of *trika-s* in each metre – colours, deities, etc. for metres – identification of the type of stanza from a given line – identification of the metre from the given line of a stanza.

CHAPTER XV

vritta-s or stanzas (227 stanzas) :

Metres of balanced stanzas with examples – metres of unbalanced stanzas with examples – other variations of metres and stanzas – varieties of *aaryaa vritta-s* with examples – properties of *aaryaa giitii*.

CHAPTER XVI

lakshaNa-s or embellishments, *alankaara-s* or figures of speech, *guNa-s* or merits and *doosha-s* or demerits (128 stanzas) :

Embellishments (36) – figures of speech (4) and their variations – merits (10)–demerits (10) – employing the proper stanzas for promoting a particular *rasa*. (A completely different version of embellishments containing 42 stanzas is given as appendix to this chapter).

CHAPTER XVII

bhaashaa or language, *sambuddhi* or address, *naama* or name,

kaakusvara or modulation in voice (150 stanzas with some prose passages) :

Text, prose or verse in Prakrit - grammar - variations in language - the language to be employed in respect of various types of characters - major and minor regional variations in language to be used in drama - forms of address to men and women - naming of the characters - modulation in voice - musical notes - points of origin of notes - modes of intonation - variations in inflexion - modes of enunciation - modes of rendering - pause - association of vowels with consonants in rendering the text.

CHAPTER XVIII

daSaruupa-s or ten major forms of plays (126 stanzas) :

Ten forms of plays - the bases of drama - employing the modes of expression - *naaTaka* - *anka* or act, *praveeSaka* or introductory scene with inferior characters - *prakaraNa* - *vishkambhaka* or introductory scene with medium characters - *naaTikaa* - *samavakaara* - *iihamriga* - *Dima* - *vyaayooga* - *utsrishTikaanka* (*anka*) - *prahasana* - *bhaaNa-viidhii* and *viidhyanga-s* or sub-divisions of *viidhii*.

VOLUME III

CHAPTER XIX

sandhi niruupaNa or construction of plot (154 stanzas) :

Plot - divisions of plot - nature of plot - *kaaryaavasthaa-s* or the five executive processes - *arthaprakriti-s* or the five causations - the four dramatic ironies - the five divisions of plot - the sixty-four sub-divisions - nature and uses of the sub-divisions - a resume thereof - intermediary divisions - the five suggestive devices - *laasyaanga-s* or components of delicate dance - an ideal drama - summary of properties of drama - drama following the ways of the world.

CHAPTER XX

vritti-s or modes of expression (77 stanzas) :

Origin of the four modes of expression - uses of the modes of expression in drama - vocal expression and its sub-divisions - emotional expression and its sub-divisions - delicate expression and its sub-divisions - virile expression and its sub-divisions - employing proper *vritti-s* for promotion of *rasa-s*.

CHAPTER XXI

aahaarya abhinaya or expression through make-up and costume (227 stanzas) :

Importance of make-up and costume - four types of make-up-set construction - decoration - details of ornaments for men and women - importance and propriety of decoration - costuming according to nature, age, region etc.— details thereof - importance of propriety-making up the face and other limbs with grease paints etc. - details of colours - natural, derived and subsidiary colours - concealing the identity - ideal actor - animate and inanimate objects-colours for particular characters - moustaches and beards etc., with false hair - make-up and costume for particular roles - hair-styles-importance of glances - animation of miniatures - dimensions of arms and armour - the material and measurements of the flag-staff - *danDa kaashTha* or triple curved staff of the jester - manufacture of masks - stage properties - details thereof.

CHAPTER XXII

saamaanya abhinaya or general histrionic expression (332 stanzas) :

saattvika abhinaya or expression through responsive emotional reactions - types of graces in women - physical, natural and involuntary graces in women - graces in men - expression through the body and six forms thereof - indicative expression etc. - expression through voice and speech and twelve forms thereof - another classification of vocal expression - conventional and unconventional aspects of drama - expression of the five senses of hearing, touch, sight, taste and smell - expression of like, dislike and neutrality - *kaamoopacaara*- *kama* or desire - *kaama kaama* or desire for sex - *Sringaara* or amorousness - women as objects for *Sringaara* - different types in women - twenty-three types thereof - love approaches - classification of women in *Sringaara* - origin of sex desire - ten states of desire for sex before union - details thereof - general expression of the ten states of desire - love approaches in respect of queens - heroines-in-love - eight varieties - representation thereof - exclusions on the stage - waiting for the hero - jealousy and its expression - general exclusions on the stage - address in union - union with celestial women.

CHAPTER XXIII

baahyoopacaara or dealing with *veeSyaa-s* or courtezans (80 stanzas) :

vaiSika or expert in dealing with courtezans and his thirty-three characteristics - his friend - types of female emissaries and their qualifications and functions - courtezans - the interested and the disinterested - causes for disinterestedness-attracting the attention of the disinterested courtezans - superior, medium and inferior types of courtezans - four stages of youth in a woman - four types of men engaged in sex-desire - five devices thereof.

CHAPTER XXIV

prakriti-s or men and women characters (89 stanzas) :

Three types of men characters – three types of women characters – the eunuchs – four types of heroes – their assistants or friends – four classes of heroines – interior entourage of kings – eunuchs etc. – exterior entourage and details thereof.

CHAPTER XXV

citra abhinaya or particular expression (125 stanzas) :

Particular expression – allied topics – expression for indicating morning, sunset etc., seasons, emotions, determinants and consequents – general qualities of expression – expression of joy etc., by men and women – expression for indicating birds, animals, devils, demons and celestials – expression for indicating obeisance, ordering, etc. – expression in soliloquies, asides etc. – expression for speaking in sleep – representation of death, redundancy etc. – standards from the world – conventional expression.

CHAPTER XXVI

prakriti paatra viveecanaa or making up for roles (38 stanzas) :

Moulding and set design – actor entering into the emotions of the character – three ways of making up for roles – *anuruupa*, *ruupaanuruupa* and *viruupa* – natural sweetness of women voices – play-production with women – two types of productions – practice of music – qualifications of the teacher and the taught.

CHAPTER XXVII

naaTya siddhi or success of production (104 stanzas) :

Two types of success – success due to human effort and success due to divine blessing – interruptions or blemishes – location of blemishes – four types of blemishes and details thereof – qualifications of the judges – qualifications of the audience – competitions in drama – duties of the judges – times of the day when plays are to be produced and are not to be produced – qualities of success.

VOLUME IV

CHAPTER XXVIII

jaati lakshaNa or properties of music (instrumental and vocal) (142 stanzas) :

Types of musical instruments nature of music – summary of the *veeda* of music – sources of music – three kinds of music, variations thereof – *viiNaa* and the human throat – seven notes –

fourteen scales – twenty-two quarter-tones – two groups of scales – patterns of notes – three points of origin of notes – two types of intermediaries – eighteen melodies – ten characteristics thereof – their application in the eighteen melodies.

CHAPTER XXIX

tata aatoodya-s or stringed instruments (119 stanzas):

Use of melodies according to *rasa* – suitability of particular musical notes to the instrument and the *rasa* – four combinations of notes – thirty-nine permutations of the combinations of notes – and properties thereof – song – four types of techniques of production of notes – three methods of employing the technique – proper playing of the *viinaa* (an Indian stringed instrument) for a song – *vipancii* or a *viinaa* with nine strings – playing the tunes in the prepresentational rituals and the seven types of songs. (A different version of this entire chapter, found in some manuscripts, is printed at the end of this chapter containing 147 stanzas.)

CHAPTER XXX

sushira aatoodya-s or wind instruments (12 stanzas):

CHAPTER XXXI

ghana aatoodya-s or solid instruments (378 stanzas):

Time – various units of time – time-measure and its variations – execution of the time-measures – time-measure in relation to song – *aasaaritaa-s* – combinations of *aasaaritaa-s* – *vardhamaanaka-s* – seven types of songs – variations of the units in time-measures – qualities of singer and instrumentalists – rhythm, tempo etc. – variations of rhythm – delicate type of dance, its divisions and presentation.

CHAPTER XXXII

dhruvaa-s or songs (436 stanzas):

Types of songs and their divisions – aspects of songs – five situations in which the song is used – content of the song – metres in song and details thereof – song in relation to the character, emotion and *rasa* – language therefor – suggestions for employing the song – purpose of song in drama.

CHAPTER XXXIII

gaayaka vaadaka guNa-s or qualifications of vocalists and instrumentalists (23 stanzas):

Qualifications of male and female singers – qualifications of instrumentalists – qualities of voice – merits and demerits in a singer.

CHAPTER XXXIV

avanaddha (*pushkara*) *vaadya-s* or percussion instruments (304 stanzas including some prose passages) :

Origin of percussion instruments – major and minor instruments, uses thereof – various aspects of playing the three types of percussion instruments – application of melodies to *rasa* and movement – properties of the material to be used for loading the membranes – common aspects of all musical instruments – various tastes of audience–use of percussion instruments in virile and delicate dance – twenty ways of drumming – use of drums in the transitory postures of heroes – placing of musical instruments on the stage – characteristics of percussion instruments – properties of membranes – presiding deities – qualities of the player and the nature of his hands. (A different version of the entire chapter, found in some manuscripts, is printed at the end of this chapter. It contains 246 stanzas including some prose passages.)

CHAPTER XXXV

bhuumikaa vikalpa or distribution of roles to actors and actresses (41 stanzas) :

Selection of actors and actresses for various roles – actors and actresses and their physical features, qualifications etc. – playing royal roles – details of the members of a theatrical company– their duties – other artisans and helpers.

CHAPTER XXXVI

naaTya Saapa or curse on drama (50 stanzas :)

Sages initiated into **naaTya Saastra** or the science of drama – their queries – importance of the benediction in the prepresentational rituals – arrogance of the sons of **bharata** – insult to sages – the curse on the actors – representation by the celestials – reply of the sages – compromise by **bharata.**

CHAPTFR XXXVII

guhyatattva kathanam or origin of drama on the earth (31 stanzas) :

nahusha invites the sons of **bharata** to the earth – descent of drama to the earth – origin of the families of actors – the greatness of **naaTya veeda** and benefits thereof – final benediction.

APPENDIX B

(CHAPTER FOUR – PAGE 25)

rasa-s and their inter-relationship to various aspects of drama

rasa-s	*1. Sringaara* (amorous)	*2. haasya* (humorous)	*3. karuNa* (pathetic)	*4. raudra* (furious)
Presiding deities	**vishNu**	*pramatha-s*	**yama**	**rudra**
Colours	green	white	grey	red
Static emotions	love	mirth	grief	anger
Characteristics	pertains to high-born youth brightly and elegantly attired.	pertains mostly to low born and to women in relation to one's self or others.	pertains to death, destruction and unpleasantness.	pertains to voilent characters engaged in wars and other similar acts.
Sub-divisions	union and seperation tempered by action, costume and speech.	gentle smile, smile, laughter, laughter with redicule, uproarious laughter and convulsive laughter tempered by action, costume and speech.	sorrow, destruction of established order and loss of wealth.	speech, costume and action.
Determinants	seasons, garlands, aromatics, jewellery, company of dear ones, music, palaces, paintings, acquatic games, gardens, imitating the lofty etc.	hearing about or looking at improper costumes and jewellery, impudence, indulgence, tickling, prattle, the disabled, unwarranted fear, uncalled for action etc.	affliction under curse, separation from near ones, loss of wealth, killing, bondage, extradition, suffering and death due to fire etc.	battle, anger, threat, insult, abuse, lies, injury, harshwords, cheating, jealousy etc.

5. *viira* (valorous)	6. *bhayaanaka* (horrific)	7. *biibhatsa* (repugnant)	8. *adbhuta* (wondrous)	9. *Saanta* (blissful)
maheendra	**kaala**	**mahaakaala**	**brahma**	—
golden	black	blue	yellow	—
enthusiasm	fear	disgust	surprise	placidity or philosophic outlook
pertains to superior characters	pertains mostly to women and low-born.	arises from disgustful spectacle etc.	arises from surprising objects & incidents	basis of all 'rasa-s', desirous of universal happiness and leads to salvation.
valour in fight, gifting away and following righteous path.	ficticiousness, fear complex and grievous mistake	inflicting or exciting spectacle etc.	exquisite or pleasurable spectacle etc.	unified
presence of mind, perseverance, strength, valour, power, excitement etc.	hideous noises, devils, reflex actions, vacant buildings, forests, capture and death of near ones etc.	seeing, hearing or discussing about distasteful, impropitious, unpleasant, disagreeable and contaminated objects, bad odours, harsh sounds etc.	seeing celestials, attainment of desired objective, entry into temples palaces and the like, witnessing magic, illusion etc.	philosophic outlook, placidity, purity of thought etc.

APPENDIX B

CHAPTER FOUR – PAGE 25)

rasa-s and their inter-relationship to various aspects of drama (Continued)

rasa-s	*1. Sringaara* (amorous)	*2. haasya* (humorous)	*3. karuNa* (pathetic)	*4. raudra* (furious)
Consequents	union : delicate movements of eyebrows, glances, pleasant words, soft and delicate movements of the limbs etc. seperation : aversion, depression, doubt, envy, weariness, sorrow, passion, inquisitiveness, sleep, dream, awakening, sickness, insanity, epilepsy, stupor etc.	quick movements of the lips, cheeks and the nostrils, narrow or wide looks, sweat, change of the colour of the face, holding the sides etc.	shedding of tears, lamentation, dryness of mouth, discoloration of body, loose limbs, rapid breathing, forgetfulness etc.	beating, breaking, pounding, cutting, taking up and use of arms, bloodshot eyes, perspiration, knitting of eyebrows, grinding the teeth, biting the nether lip, rubbing palms etc.
Transitory emotions	all the emotions with the exception of indolence, ferocity and repugnance.	envy, waywardness, dream, sleep, concealment, awakening etc.	aversion, depression, sorrow, inquisitiveness, agitation, passion weariness, fear, dispair, piteousness, sickness, stupor, insanity, epilepsy, death, torpidity, trembling, discoloration, tears, change in tone etc.	arrogance, envy, intoxication, enthusiasm, agitation, indignation, waywardness, ferocity, passion, change in tone, horripilation etc.
Glances	pleasant glance	humorous glance	pathetic glance	furious glance
Pupils	obliquely moving pupils.	drawn-in pupils	drooping pupils	gyrating, triangularly moving, lifted up and concealed pupils.
Colours of the face	pleasant	pleasant	red	red
Static postures	*vaishNava sthaana*	—	—	*aaliiDha sthaana*

5. *viira* (valorous)	6. *bhayaanaka* (horrific)	7. *biibhatsa* (repugnant)	8. *adbhuta* (wondrous)	9. *Saanta* (blissful)
steadiness, courage, valour, sacrifice, knowledgeability etc.	blank looks, loose limbs, dry mouth, palpitation of heart, horripilation, change in voice, face and glances etc. In ficticious horror, the action should be delicate.	convulsive contraction of the body, narrow face, vomiting, spitting, closing the nostrils, disgustful movement of the feet etc.	wide eyes, fixed gaze, horripilation, tears of joy, sweat, exhileration, approbation, generosity, exclamation, movement of hands etc.	self control, devotion to duty, meditation, worship, self-realisation, compassion, placidity etc.
courage, knowledge, arrogance, ferocity, indignation, recollction, horripilation, awakening etc.	torpidity, perspiration, trembling, change in tone and colour, doubt, passion, piteousness, agitation, waywardness, stupor, fright, epilepsy, death etc.	epilepsy, insanity, despair, intoxication, death, sickness, fear etc.	torpidity, perspiration, horripilation, change in tone, agitation, joy, waywardness, exhuberance, epilepsy, courage, stupor, swoon etc.	aversion, recollection, courage, torpidity, cleanliness horripilation etc.
valorous glance	terrified glance	repugnant glance	wondrous glance	blissful glance
gyrating, triangularly moving, lifted up and concealed pupils.	quickly moving and concealed pupils.	drawn in pupils	concealed pupils	—
red	dark	dark	pleasant	—
vaishNava sthaana	—	*vaishNava sthaana*	—	—

APPENDIX B

(CHAPTER FOUR – PAGE 25)

rasa-s and their inter-relationship to various aspects of drama (continued)

rasa-s	*1. Sringaara* (amorous)	*2. haasya* (humorous)	*3. karuNa* (pathetic)	*4. raudra* (furious)
Figures of speech	metaphor and illuminative usage.	proper usage of the figures of speech.	—	simile and metaphor.
Musical notes	*pa* and *ma*	*pa* and *ma*	*ga* and *ri*	*sa* and *ri*
Modes of intonation	bold and circumflex.	bold and circumflex.	normal, circumflex and vibrating.	bold and vibrating.
Modes of enunciation	dilated	dilated	dilated	high and bright
Variations in inflexion	implied inflexion employing pleasant, punctuated, brilliant and flowing modes of rendering.	implied inflexion employing pleasant, punctuated, brilliant and flowing modes of rendering.	inflexion employing brilliant and flowing modes of rendering.	inflexion profusely employing punctuated, flowing and brilliant mode s of rendering.
Melodies	*shaDja madhyama*, *madhyama*, *pancami*, *shaDjoodiicyavati* and *nandayanti*.	*shaDja madhyama*, *madhyama*, *pancami*, *shaDjoodiicyavati* and *nandayanti*.	*shaDja kaiSiki*, *gaandhaari*, *rakta gaandhaari*, and *shaDja madhyama*.	*shaaDji*, *aarshabhi*, *madhyamoodiicyava*, *gaandhaaroodiicyava* and *shaDja madhyama*.
Tempo	medium	medium	protracted	fast
Modes of expression	delicate	delicate	vocal	virile
Plays	*naaTaka*, *naaTikaa* *prakaraNa*, *iihaamriga*, *bhaaNa* and *viidhii*.	*prahasana* and *viidhii*	*Dima*, *anka* and *viidhii*.	*Dima* and *vyaayooga*
Time for production of plays	evening	morning	morning	after-noon

5. *viira* (valorous)	6. *bhayaanaka* (horrific)	7. *biibhatsa* (repugnant)	8. *adbhuta* (wondrous)	9. *Saanta* (blissful)
simile and metaphor	—	—	simile and metaphor	—
sa and *ri*	*da*	*da*	*sa* and *ri*	—
bold & vibrating.	normal, vibrating and circumflex.	normal, vibrating and circumflex.	bold and vibrating	—
high and bright	fast and low	fast and low	—	—
inflexion profusely employing punctuated, flowing and brilliant modes of rendering	inflexion employing disinterested and punctuated modes of rendering	inflexion employing disinterested and punctuated modes of rendering	inflexion profusely employing punctuated, flowing and brilliant modes of rendering.	—
shaaDji, aarshabhi, madhyamoodiicyava, gaandhaaroodiicyava and *shaDja madhyama*	*dhaivati, kaiSiki, gaandhaara pancami and shaDja madhyama*	*dhaivati, kaiSiki, gaandhaara pancami and shaDja madhyama*	*shaDja, aarshabhi, aandhri, karmaravi and shaDja madhyama*	—
fast	fast	fast	fast	—
emotional	virile	vocal	emotional	emotional
naaTaka samavakaara, Dima and *vyaayooga*	*subsidiary rasa in Dima, anka* and *viidhii.*	*subsidiary rasa in Dima etc.*	*subsidiary rasa in all plays*	—
fore-noon	—	—	—	—

APPENDIX C

(Chapter seven — Page 44)

Characteristics of ten major forms of Sanskrit plays and the *naaTikaa*

Type of Play	Plot	Hero	Acts
1	2	3	4
1. *naaTaka*	Popular	A king, popular and magnanimous, with an exalted geneology	5 to 10
2. *prakaraNa*	Imaginary (may be borrowed)	Brahmin, trader, minister or priest	5 to 10
3. *samavakaara*	Popular	Twelve heroes, popular and magnanimous	3
4. *iihaamriga*	Popular	Celestial hero and heroine	1 or 4
5. *Dima*	Popular	Popular and magnanimous	4
6 *vyaayooga*	Popular	Popular and with an exalted geneology (not a celestial)	1 (incidents happen in one day)
7. *utsrisTikaanka* (*anka*)	Normally popular	Celestials should not be heroes	-do-

Divisions of plot	Modes of expression	*rasa-s*	Special features
5	6	7	8
5	4	Amorous or valorous supported by other *rasa-s*	The sub-hero in a *pataakaa* or a *prakarii* may be a celestial. The number of persons in any act is restricted to 4 or 5. It is essential that the story of a king alone should form the main plot. It incorporates aspects of the other nine forms of plays.
5	4	Amorous	It is mostly akin to *naaTaka*, but should not pertain to celestials or kings. It should relate to the love behaviour with a courtezan and should incorporate the actions of traders, flirts and persons of an inferior nature.
4 (devoid of dilemmatic division)	3 (devoid of delicate mode)	Valorous supported by amorous	Each act contains one disturbance, one deception and one aspect of *Sringaara* relating to *dharma*, *artha* or *kaama*.
3 (devoid of developing & dilemmatic divisions)	-do-	Amorous	There will be one hero but there will be twelve celestials. The plot is well-knit and the amorousness pertains to an abducted unwilling woman.
4 (devoid of dilemmatic division)	2 (devoid of vocal and delicate modes)	6 (devoid of amorous and humorous *rasa-s*)	It must incorporate the story of celestials, serpentine classes, demons and wandering celestials with sixteen male characters. The story should he grand and must incorporate various emotions.
3 (devoid of developing & dilemmatic divisions)	3 devoid of delicate mode	Valorous and furious (in an excited state)	There will be twelve men and much fewer women. Full of conflict and fighting.
2 (introductory and concluding divisions only)	Full of speech (vocal expression)	Pathetic	The characters are the vanquihsed and the injured in a war. Contains lamentation by women.

APPENDIX C

(Chapter seven — Page 44)

Characteristics of ten major forms of Sanskrit plays and the *naaTikaa* (continued)

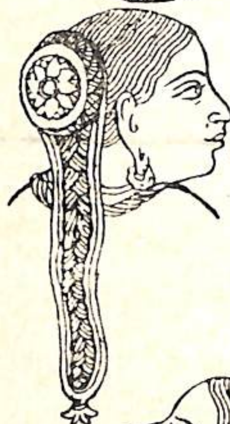
Type of Play	Plot	Hero	Acts
1	2	3	4
8 *prahasana*	Imaginary	Sages and saints in the pure form and courtezans etc., in the mixed form	1 (incidents happen in one day)
9. *bhaaNa*	-do-	The insolent or the flirt	-do-
10. *viidhii*	-do-	Any one of the three types of characters	-do-
11. *naaTikaa*	-do-	King	4

Divisions of plot	Modes of expression	*rasa-s*	Special features
5	6	7	8
2 (introductory and concluding divisions only)	Full of speech (vocal expression)	humorous	It is a satire on local conditions, its hipocracies, deceits, vanities and arrogance. It may include some of the aspects or *viidhii*
-do-	-do-	Amorous supported by the static emotion, surprise	A single-character play in which the character narrates its personal experiences or those of others interspersed with *aakaaSa vacana*. Necessarily incorporates *laasya anga-s*.
-do-	Touches delicate mode	All the *rasa-s*	A single or double-character play with all the thirteen aspects of *viidhii*.
5	Delicate	Amorous	Derived from a combination of the aspects of *naaTaka* and *prakaraNa*. The heroine may be from the royalty or one devoted to music.










APPENDIX D

(Chapter nine – page 64)

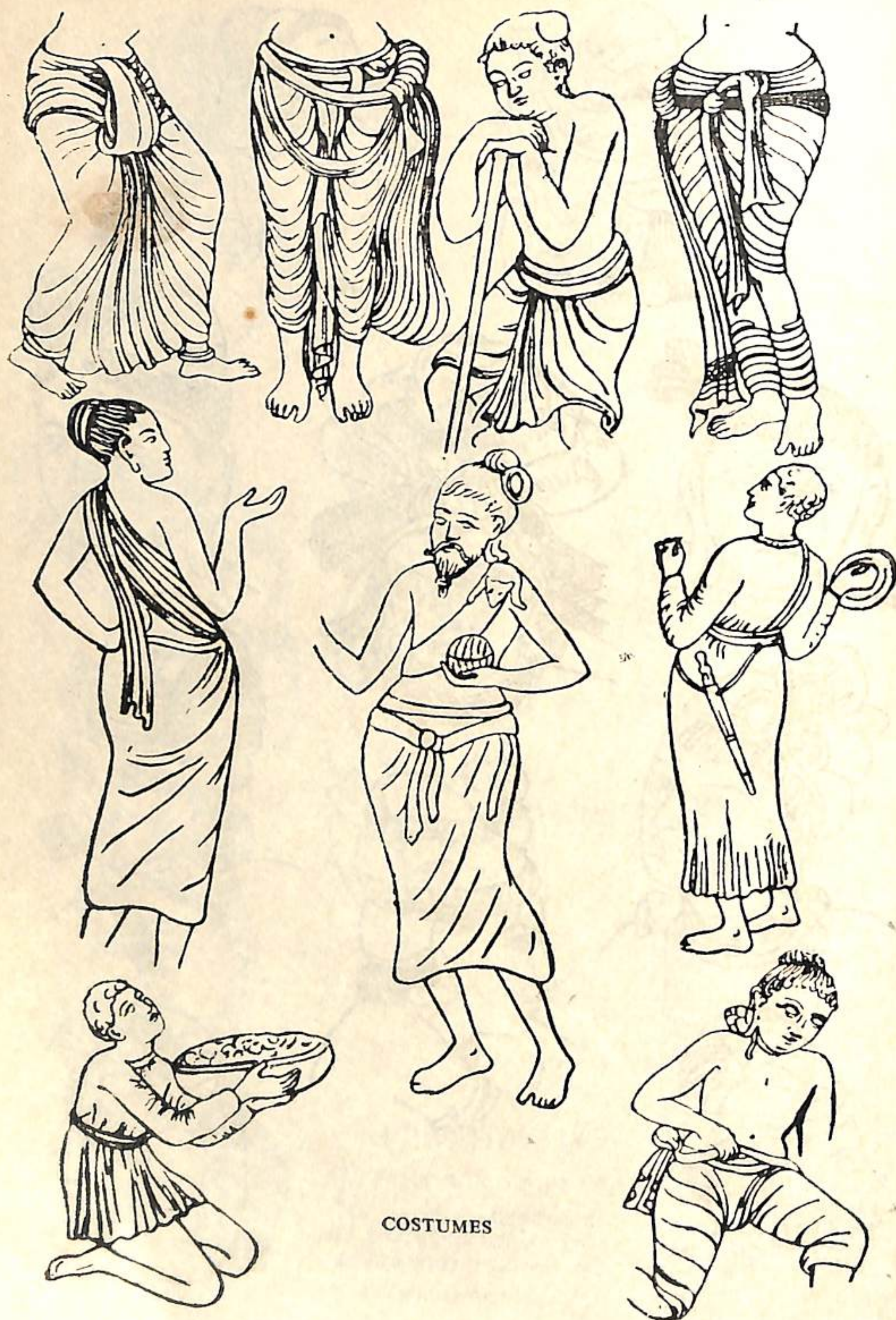
Hair-styles, head-gear and costumes drawn from **amaraavatii** sculptures.

HAIR-STYLES





HEAD-GEAR



COSTUMES

APPENDIX E

(CHAPTER TEN - PAGE 72)

HAND GESTURES

1. SINGLE-HAND GESTURES



pataaka
FLAG



tripataaka
FLAG WITH THREE FINGERS



kartariimukha
SCISSORS



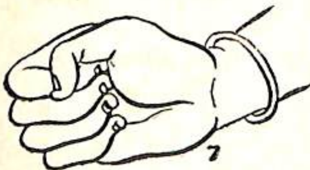
ardhacandra
HALF-MOON



araala
BENT



SukatunDa
PARROT-BEAK



mushTi
FIST



Sikhara
PEAK



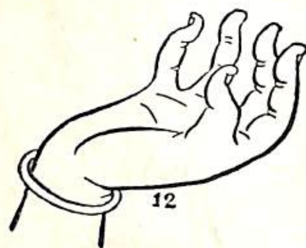
kapittha
WOOD-APPLE



kaTakaamukha
OPENING IN A BRACELET



suuciimukha
NEEDLE-POINT



padmakooSa
LOTUS STAMEN



sarpaSira
SERPENT-HOOD



mrigaSiirsha
DEER-HEAD



kaangula
TAIL



alapallava
MOVING LOTUS



catura
FOUR



bhramara
BEE



hamsaasya
SWAN-BEAK



hamsapaksha
SWAN-WING



samdamSa
PINCERS



mukula
BUD



uurNanaabha
SPIDER



taamra cuuDa
COCK

2. COUPLED-HAND GESTURES



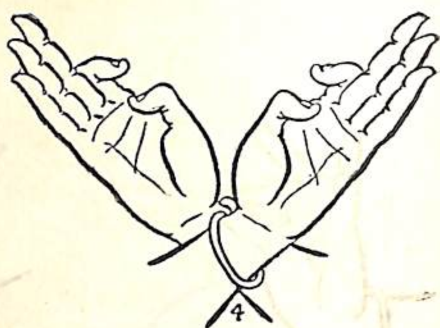
anjali
JOINED PALMS



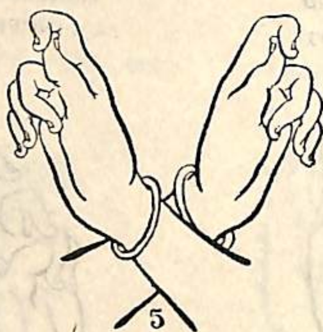
kapoota
PIGEON



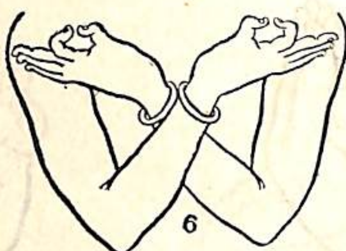
karkaTa
CRAB



svastika
INDIAN CROSS



kaTakaavardhamaanaka
TWO *kaTakaamukha* HANDS CROSSED



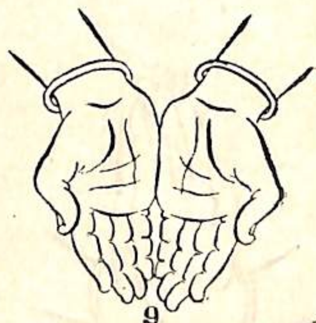
utsanga
EMBRACE



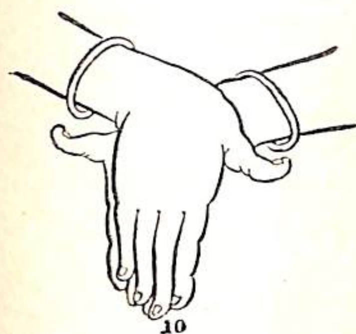
nishadha
COMBINED *kapittha* & *mukula* HANDS



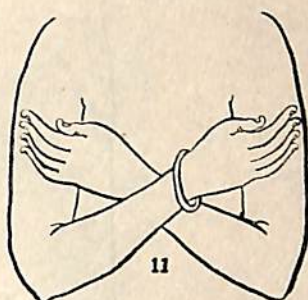
Doola
SWING



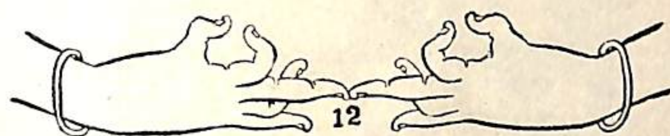
pushpapuTa
FLOWER PETEL



makara
CROCODILE



gajadanta
ELEPHANT TUSK



avahittha
TWO *SukatunDa* HANDS COMBINED



vardhamaana
STRETCHED HANDS (CROSSED)

APPENDIX F

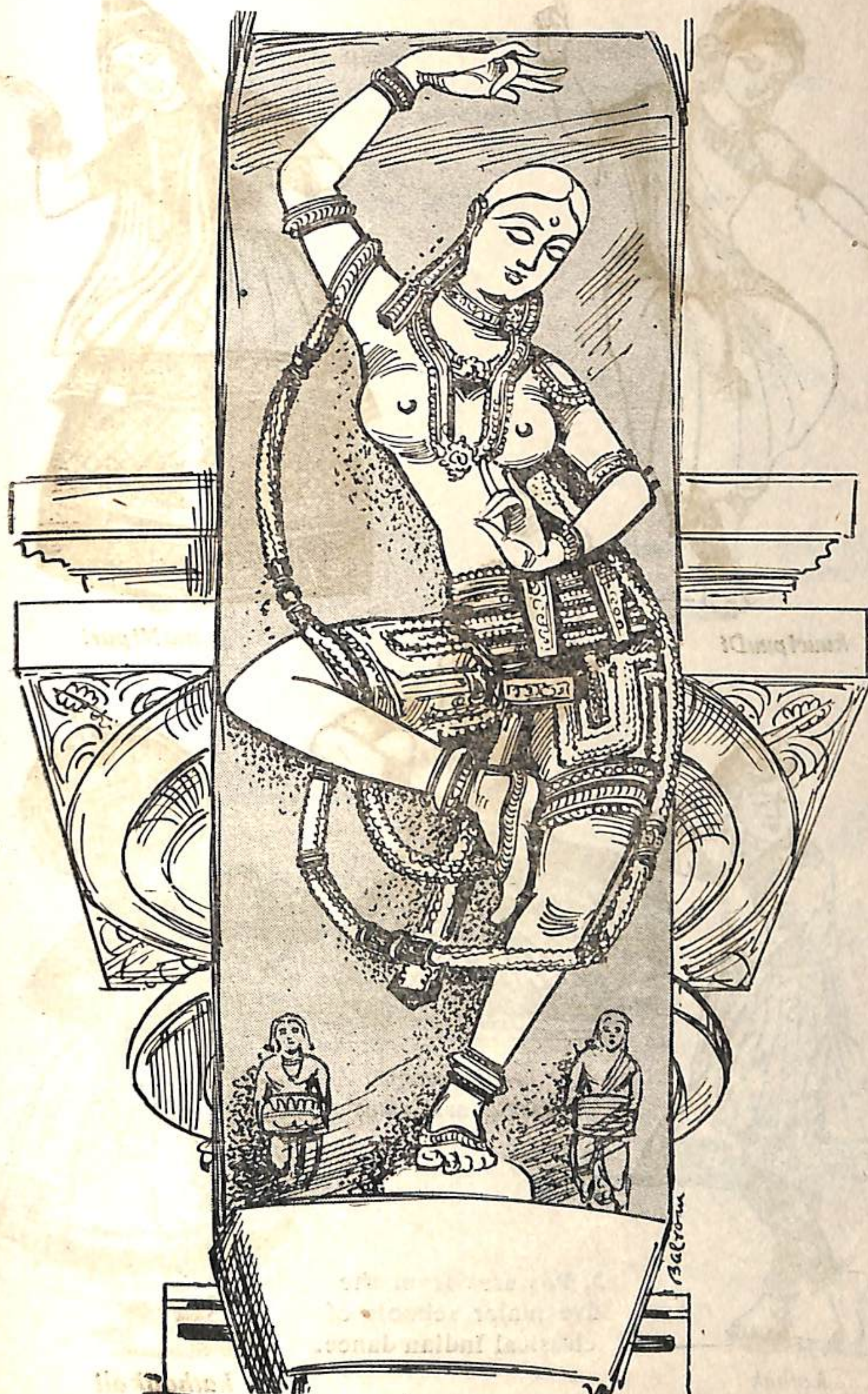
(CHAPTER THIRTEEN - PAGE 105)

DANCE POSTURES

1. Postures drawn from the sculptures of **raamappa** temple



2. Dance postures from **raamappa** temple (continued)





kuucipuuDi



maNipuri



tanjaavuur
(bharata naaTyam)



kathak



kathaakali

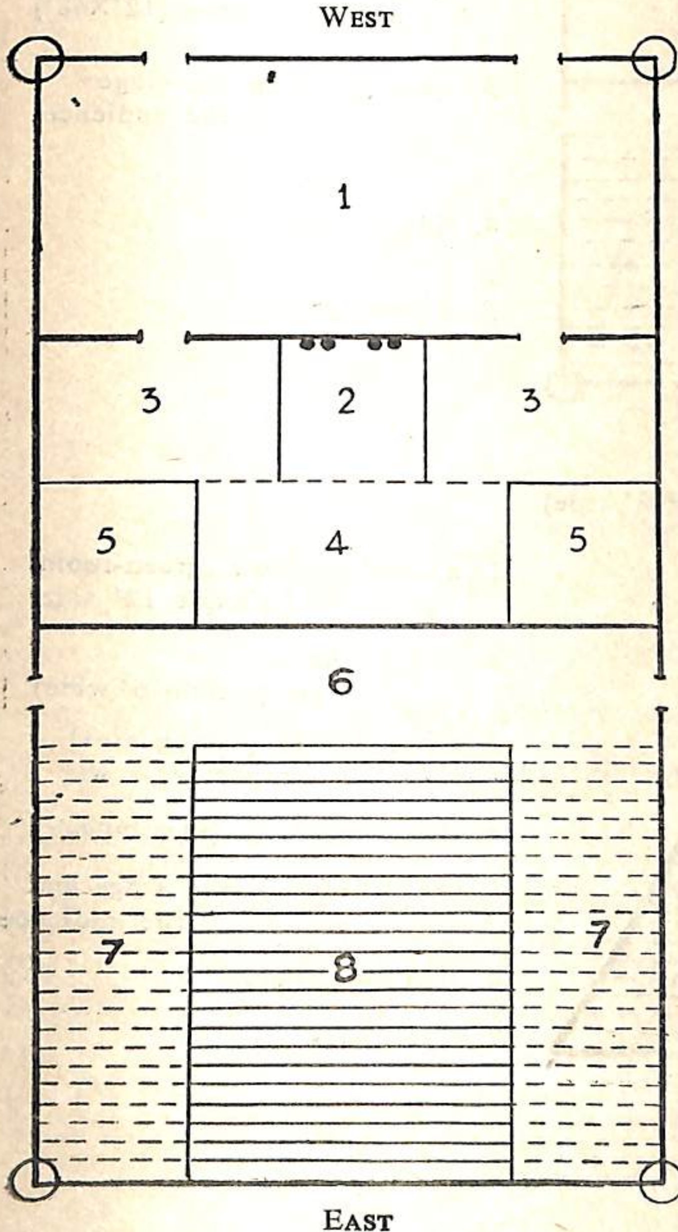
3. Postures from the five major schools of classical Indian dance.

APPENDIX G

(CHAPTER FIFTEEN – PAGE 116)

Schematic sketches of the three main types of theatres and placing of orchestra on the stage.

I. Medium-sized rectangular theatre (96′X48′)



1. *neepathya griha* (green-room) (24′X48′)

2. *ranga Siirsha* (12′X12′)

•• •• *shaDdaaruka* (six-pillared wooden design)

3. waiting space for actors and actresses

– – – curtain

4. *ranga piiTha* (acting area) (12′X24′)

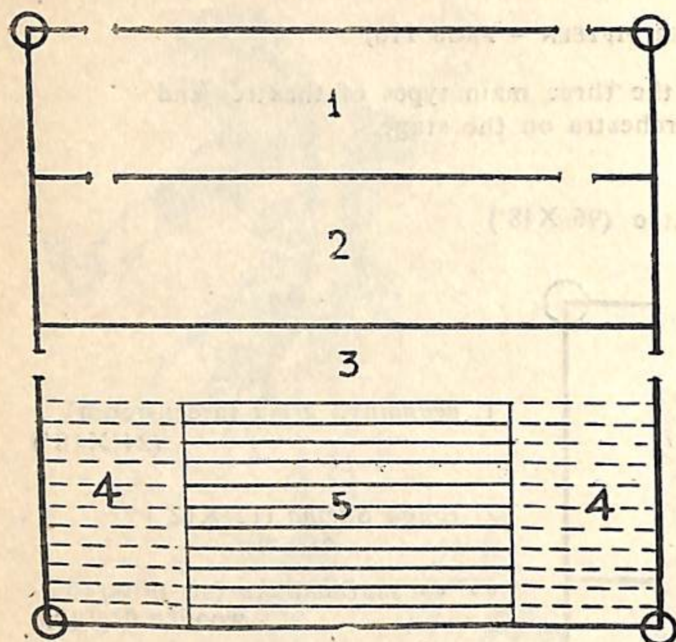
5. *mattavaaraNii-s* (vestibules) (12′X18′ each)

6. space between the stage and the audience (c. 12′ wide)

7. side aisles (12′X48′)

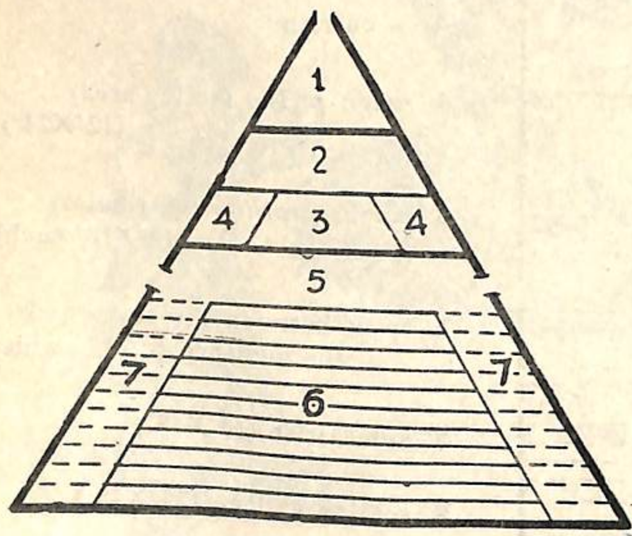
8. seating gallery (24′X48′)

II. Medium-sized square theatre (48′ side)



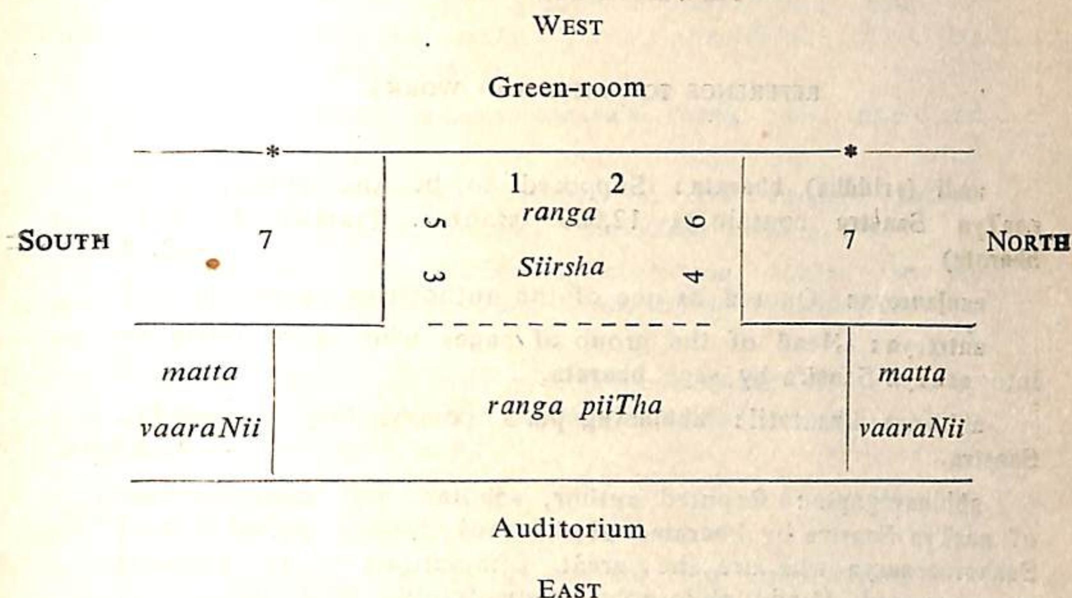
1. *neepathya griha* (green-room) (12′X48′)
2. *ranga Siirsha*, *ranga piiTha* and *mattavaaraNii-s* (12′X48′)
3. space between the stage and the audience.
4. side aisles.
5. seating gallery.

III. Medium-sized triangular theatre (48′ side)



1. *neepathya griha* (green-room) (triangle 12′ side)
2. *ranga Siirsha* (trapezium 6′ wide)
3. *ranga piiTha* (acting area) (trapezium 6′ wı
4. *mattavaaraNii-s* (vestibules)
5. space between the stage and the audience
6. seating gallery
7. side aisles

IV. Placing of orchestra on the stage (medium-sized rectangular theatre)



1. Drummer facing east
2. Markers of time (two)
3. Male singer facing north
4. Female singers facing south (two or three)
5. *viiNaa*-player facing north
6. Flutists facing south (two)
7. Waiting space for actors and actresses

* Entries to green-room

---- curtain

APPENDIX H

REFERENCE TO NAMES AND WORKS

aadi (vriddha) bharata: Supposed to be the author of a **naaTya Saastra** containing 12,000 stanzas. (earlier to sage **bharata**)
—3, 4

aanjaneeya: Quoted as one of the authorities on *nritya*. — 3

aatreeya: Head of the group of sages who were initiated into **naaTya Saastra** by sage **bharata.**
— 4

abhinava bhaaratii: abhinavagupta's commentary on **naaTya Saastra.**
— 4, 27

abhinavagupta: Reputed author, scholar and commentator of **naaTya Saastra** by **bharata.** He is ranked with **patanjali** and **Sankaraacaarya** who are the great commentators of Sanskrit grammar and Hindu philosophy, respectively. (950–1020 A. D.)
— 1, 3, 4, 5, 26, 29, 42, 43, 53, 83, 87, 88, 93, 104, 119

abhinaya darpaNa: nandikeeSvara's work on *nritya* or expressive dance. (c. 5th century A. D.)
— 4, 99

agni: Fire-god, the presiding deity in charge of the stage in the theatre.
— 9

amaraavatii: One of the main seats of Buddhism on the banks of river Krishna in Guntur district, Andhra Pradesh, India. (c. 2nd century B. C.)
— 64, Appendix D

amritamanthana: The second play produced by **bharata.** (before Lord **Siva** in **kailaasa.**)
— 11

asuraparaajaya: The first play produced by **bharata.** (before lord **Indra** in heaven.)
— 9

Aristotle: Greek philosopher and an authority on Greek Drama, noted for his work, the Pœtics. (384-322 B. C.)
— 17, 31, 32, 33

ashTaadhyaayii: Grammar of Sanskrit language by **paaNini.** (c. 5th century B. C.)
— 2, 3

bhaagavata: One of the eighteen *puraaNa-s* or Epics in Indian Mythology dealing with the various incarnations of Lord **vishNu**, second of the Hindu Trinity of gods, on the earth.
— 33

bhaamaha: Author of **kaavyaalankaara**, a work on Sanskrit rhetoric and pœtics. (c. 700-750 A. D.) — 87

bhaasa: One of the greatest play-wrights prior to **kaalidaasa** and may be reckoned as the father of Indian Drama. (c. 2nd century A. D.) — 122

bhaavaprakaaSana: **Saaradaatanaya's** work on *rasa* and *naaTya*. — 3

bharata or **bharatamuni**: Author of the present **naaTya Saastra** containing 6,000 stanzas. (c. 200 B. C. 200 A. D.)

bharataarNava: An elaborate work on dance and its practice by **nandikeeSvara.** Only a portion of the work is now available. — 4

bharata naaTya: A form of classical dance developed at Tanjore (*tanjaavuur*) in South India during the reign of king **Sarabhooji.** (1798-1824 A. D.) — 75

bhaTTaloollaTa: Quoted as one of the commentators on **naaTya Saastra**. (c. 800-840 A. D.) — 4, 26

bhaTTanaayaka: Quoted as one of the commentators on **naaTya Saastra**. Author of **hridaya darpaNa** (not available). (c. 900-1000 A. D.) — 4, 26

bhaTTeenduraaja: An author and a commentator on Sanskrit pœtics. One of the *guru-s* or teachers of **abhinavagupta**. — 4

bhaTTatoota (tootabhaTTa): Author of **kaavyakautuka,** a work on pœtics (not available) and an authority on **naaTya Saastra** who taught it to **abhinavagupta.** — 4, 93

brahma: First of the Hindu trinity of Gods, the other two being **vishNu** and **Siva**. **brahma** is the creator of *naaTya* or drama. —3, 8, 9, 10, 11, 12, 13, 14, 16, 17, 41, 55, 98, 116

Brecht, Bertolt: German play-wright, actor, director and producer. (1898-1956 A. D.) — 52

dattila: A disciple of **bharata** and an authority on music and dance. Supposed to have written a more comprehensive work than **dattilam.** (c. 4th century A. D.) — 3, 4

dattilam: A minor work on music by **dattila.** — 4

daSaruupaka: **dhananjaya's** work on the ten major forms of Sanskrit plays. — 42

dhananjaya: Author of **daSaruupaka,** a work on the ten major forms of Sanskrit plays. (c. 974-996 A. D.) — 42

gaandharva veeda: One of the four minor *veeda-s* dealing

with the various aspects of music, related to **saama veeda** (the third of the four major *veeda-s*). — 106

hara: Lord **Siva** himself, one of the presiding deities in the theatre, in charge of *bharata-s* or actors and actresses in **general.** — 10

indra: The over-lord of the heavens on whose request **brahma** created **naaTya veeda.** — 8, 9, 14, 16, 121

kaalidaasa: Gifted pœt and play-wright. Supposed to be the incarnation of *sarasvatii*, Goddess of Learning. He is renowned for his simile (C. 4th century A. D.). His three plays are **maalavikaagnimitram**, **vikramoorvaSiiyam** and **abhignana Saakuntalam.** — 1, 2, 16, 17

kailaasa: The abode of Lord **Siva** in the Himalayas. — 11

Kavi, M. R.: **maanavalli raamakrishNa kavi** (Andhra Pradesh), an author and a scholar of international reputation who critically edited the Sanskrit **naaTya Saastra** along with **abhinavagupta's** commentary for the Gækwad's Oriental Series, Baroda, India. (1875-1957 A. D.) — 4

kiirtidhara: Quoted as one of the commentators of **naaTya Saastra** (earlier to **abhinavagupta**). — 4

koohala: Mentioned by **abhinavagupta** as an authority on **uparuupaka-s** or minor plays. He appears to be a trusted disciple of **bharata**, who was handed over the responsibility of elucidating further on **naaTya Saastra.** — 3, 4, 43, 99

kriSaaSva: **kriSaaSva** and **Silaali** are the authors of **naTa suutra's** or principles of acting (rules for actors) as mentioned by **paaNini.** (C. 6th century B. C.) — 2, 3

maatrigupta: Quoted as one of the commentators on **naaTya Saastra.** (C. 7th century A. D.) — 4

mahaabhaarata: A historical epic depicting the fight between the cousin-kings, **kaurava-s** and **panDava-s**, culminating in the success of right over wrong. — 5, 33

mahaabhaashya: **patanjali's** commentary on **ashTaadhyaayii.** — 2

meegha: The cloud-god, presiding deity in charge of musical instruments in the theatre. — 9

mitra: The sun-god, presiding deity in charge of green-rooms in the theatre. — 9

mricchakaTikam: A Sanskrit play, (*prakaraNa*), literally translated, Toy Clay-cart, written by king **Suudraka.** (C. 6th century A. D.) — 53

naarada : Son of Lord **brahma** and a sage in charge of vocal music in the first dramatic troupe. — 3, 9, 16

naaTya Saastra : Authoritative work on the science of Indian Drama or Indian Dramatology written or compiled by **bharata muni**, containing 6,000 stanzas in 36 chapters. (c. 200 B. C. 200 A. D.)

naaTya veeda : **naaTya Saastra** was recognised as a fifth *veeda*. Hence the name **naaTya veeda** was also given to it. — 4, 9, 10, 12, 14, 55

nahusha : One of the six great Emperors of the earth who later became the Lord of the heavens. The descent of drama on to the earth is due to him. — 13

nandikeeSvara (nandi) : Author of **abhinaya darpaNa** or lit. Mirror of Gestures and **bharataarNava** or lit. Ocean of the Science of Dance. He is supposed to be an Andhra. (c. 5th century A. D.) — 4, 65 99

naTa Suutra-s : Principles of acting or rules for actors enumerated by **Silaali** and **kriSaaSva** as mentioned by **paaNini** (c. 6th century B. C.) — 2

oomkaara : The sacred and mystic syllable of the same name. One of the presiding deities of the theatre incharge of *viduushaka* or jester. — 10

paaNini : Author of **ashTaadhyaayii**, the Grammar of Sanskrit Language. (c. 5th century B. C.) — 2

paarvatii : Consort of Lord **Siva** and promotor of *laasya* or delicate type of dance. —99, 103

patanjali : Author of **mahaabhaashya**, commentary on **paaNini's ashTaadhyaayii**. (c. 2nd century B. C.) —2, 3

Plato : Greek philosopher who founded the first Academy in Athens. (428-348 B. C.) — 93

Poetics, The : Aristotle's work on the theory of Poetry and Fine Art based on the Greek plays as models. — 17, 31

raama : The ideal man, king of **ayoodhya** and the hero of the classic **raamaayaNa**. — 35, 39

raamaayaNa : The first *kaavya* (poetical work) in classical Sanskrit by sage **vaalmiiki** on the life of **raama**, the ideal man. The story deals with the abduction of **siitaa**, the consort of **raama**, by **raavaNa** and the success of virtue over vice. —5, 33, 35

raamappa temple : A temple dedicated to Lord **Siva** constructed

in 1213 A. D., by **reecarla rudradeeva**, a minister of the **kaakatiiya** king, **gaNapatideeva,** in Warangal district, Andhra Pradesh, India. It is reputed for its artistic grandeur and sculptural exquisiteness. — 105, Appendix F

raavaNa: King of **lankaa** (Ceylon) and *pratinaayaka* or the opponent of **raama** in **raamaayaNa.**

Saakuntalam, abhignana: One of the three plays written by **kaalidaasa** and acclaimed to be the best in Sanskrit literature.— 53

saama veeda: The third of the four *veeda-s* where from Indian music has been derived. — 109

Saaradaatanaya: Author of **bhaavaprakaaSana**, a work on *rasa* and *naaTya.* Essentially a man of the theatre who based his work on the intimate knowledge of production of (thirty) plays. — 3

sadaaSiva: Supposed to be the author of a **naaTya Saastra** containing 36,000 stanzas. It may be that he is Lord **Siva** himself. — 3

sarasvatii: Consort of Lord **brahma** and the Goddess of learning. — 10

Silaali: See **kriSaaSva.** — 2, 3

Siva: Third of the Hindu trinity of Gods and the creator of *nritta* or pure dance. He is also known as **naTaraaja** or the Supreme Actor. — 8, 11, 98, 99, 103

Sriiharsha: A reputed play-wright-king and author of three plays, **priyadarSikaa, ratnaavalii** and **naagaanandam.** (c. 606-648 A. D.) — 16, 125, 126

Sankuka, Srii: Quoted as one of the commentators of **naaTya Saastra.** (c. 9th century A. D.) — 4, 26

Stanislavsky, Kanstantin Sergeivich: Russian actor, author, director and producer. (1863-1938 A. D.) — 52

sugriiva: The king of the monkeys who is **raama's** right-hand man in **raamaayaNa.** While **raama** is the hero, **sugriiva** is reckoned as the second hero i. e. hero of the *pataaka.* — 35

svaati: Designer of musical instruments. He was in charge of instrumental music in the first dramatic troupe. — 9, 16 111, 112

tanDu: Attendant of Lord **Siva** and an authority on pure dance. He initiated **bharata** into it as ordained by Lord **Siva.** — 3, 4, 12, 98, 99

treetaayuga: The second of the four *yuga-s* or periods in

the history of man according to the Indian concept and comprises of 1·296 millions of years. — 8

tripuradaaha : The third play produced by **bharata** (before Lord Siva in **Kailaasa**). — 11

udbhaTa : One of the commentators of the present **naaTya Saastra**. — 4

utpala : One of the commentators of the present **naaTya Saastra**. — 4

vaasuki : Quoted as one of the authorities on *nritya*. — 3

VaruNa : God of rain and the presiding deity in charge of the sky in the theatre. — 9

veeda-s : *veeda*, lit. knowledge according to Hindu concept, is regarded as the first scripture given out directly by Lord **brahma**. The first scripture has later been divided into four viz., **rig veeda, yajur veeda, saama veeda, atharva veeda** by **veeda vyaasa** or **vyaasa**. — 8

vikramoorvaSiiya : One of the three great plays written by **kaalidaasa**. — 2

viruupaaksha : Leader of the demons who disturbed the first play-production. — 9, 10

viSvakarma : The celestial architect who constructed the first theatre and designer of the other types of theatres. — 9, 10, 111, 116

visSvanaatha (kaviraaja) : Author of **saahitya darpaNa**, a work on rhetoric and poetics. (C. 1300-1384 A. D.) — 3

vyaasa : Otherwise known as **veeda vyaasa**. Edited the *veeda* or the first scripture, into the present four scriptures. Also the author of the eighteen famous epics of Indian Mythology. — 3

yaamalaashTaka tantra : The text 'inter-alia' describes **gaandharva veeda** which may be reckoned as the first **naaTya Saastra** containing 36,000 stanzas.

APPENDIX J

GLOSSARY INDEX

(see also Appendix H for proper names)

A

E

F

G

H

L

M

O

P

T

U

V

W

Y

ERRATA

Page	*Line*	*for*	*Read*
12	26	aquisition	acquisition
22	14	distruction	destruction
23	27	connoisseuer	connoisseur
47	3	assesment	assessment
47	8	difinitions	definitions
52	8	oys	joys
53	29	**abhijnana**	**abhijnaana**
66	27	nineth	ninth
77	24	in it	in its
96	30	others	other's
97	32	**bhaeɹta**	**bharata**
97	33	aud	and
99	11	animport	an import
104	35	musci	music
119	2	flour	floor
119	17	milleneums	millenniums
129	10	the the	the
168	12	**abhignana**	**abhijnaana**
169	35	39	33
170	8	**abhignana**	**abhijnaana**

11. 7. 1995.